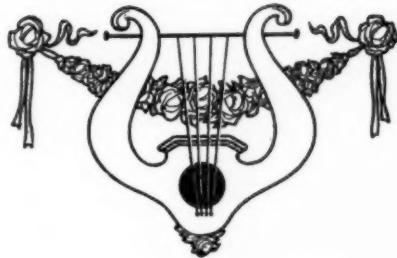


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CONTENTS

MARCH, 1925

Editorial Comment	
Eighteenth Annual Conference	3
The Mid-West's Opportunity	3
An Important Amendment	4
High Lights of the Conference Program	4
Associated Glee Clubs of America	6
Organization of Rural School Music	8
President's Corner	William Breach
Program—Eighteenth Meeting	14
On To Kansas City	16
Founders' Annual Breakfast	22
Eastern Supervisors' Conference	24
A Rhode Island Meeting	26
Tests and Measurements Department	Peter W. Dykema
Hillebrand Sight Singing Contest	32
Hucheson Music Tests	34
Bibliography of Music Tests	38
Art in Hymns	Rev. Henry Woodward Hulbert
The Curtis Institute of Music	Gertrude Leimbach
Open Forum—The Sectional Conference Plan	
<i>Harold A. Spencer, Niagara Falls, N. Y.</i>	52
<i>C. M. Holland, Geneseo, N. Y.</i>	52
<i>Mrs. Frances E. Clarke, Camden, N. J.</i>	54
A Timely Suggestion	John W. Beattie
Book and Music Review	Will Earhart
Six Reviews by <i>Allen Arthur Lowe</i>	56
	58
Instrumental Music Department	Jay W. Fay
National Music Week	62
The Conference Orchestra	65
Why and Wherfore of the Junior High School	66
Convention Briefs	Lyravine Votaw
	67
	68

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Vol. XI

TULSA, OKLAHOMA, MARCH, 1925

No. 4

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Editorial Comment

Eighteenth Annual Conference

Within about thirty days of the time that this issue of the *Journal* reaches our readers, the Eighteenth Annual meeting of the Music Supervisors National Conference will be well under way. If the forecasting is reliable, there will not only be a record attendance at Kansas City during the first week of April, but the largest membership in the history of the organization will be enrolled. President William Breach has been conducting an intensive membership campaign from his office down in North Carolina, which has reached into the most remote corners of the country, and there is every indication that the membership will exceed three thousand. Even this number will not represent one-fifth of the entire number of supervisors and teachers of music in the schools of the United States, and it should not be a difficult goal to reach, though it will be some seven or eight hundred more than has been enrolled in the conference. One of the great problems of industrial in-

stitutions is that of labor turn-over. This is true of the conference, in its membership turn-over, for each year sees several hundred music supervisors failing to renew their membership, largely because of the fact that they are unable to attend the Conference. *Have you sent your renewal to Treasurer McFee?* If not, you should write a check for two dollars at once and mail it to him. Remember the book of proceedings cannot be produced for what you pay for your membership, which includes a copy of the big book.

The Mid-West's Opportunity

For three years in succession, the annual meetings of the M. S. N. C. will have been held in what is commonly called the Middle West. At Cleveland, Ohio, in 1923, the largest attendance of any conference up to, and since that time was registered. The eastern portion of the Middle West was well represented, and with the South and East, largely responsible for the big attendance.

At Cincinnati, Ohio, in 1924, the attendance was smaller, but those present were quite largely representative of that portion of the U. S. between Buffalo and Chicago, Detroit, Mich., and Nashville, Tenn. This year at Kansas City, the great Middle West has another opportunity to keep the National organization alive, but the attendance should come from a much larger territory. Not only will it come from the East and North Central but there will be a larger number from the great South West than has ever visited one of the Conferences. Probably there will be fewer from the East and the South, but the far West should contribute more liberally than it has for several years. Both the Eastern and Southern Conferences will have held their annual meetings at which were presented exceptionally strong programs, and this will satisfy many people in those territories. So it seems to be strictly up to the great central portion of the country to make a real success of the Kansas City meeting and there is every indication that it will be done. *Send Treasurer McFee your renewal or new membership enrollment card today.*

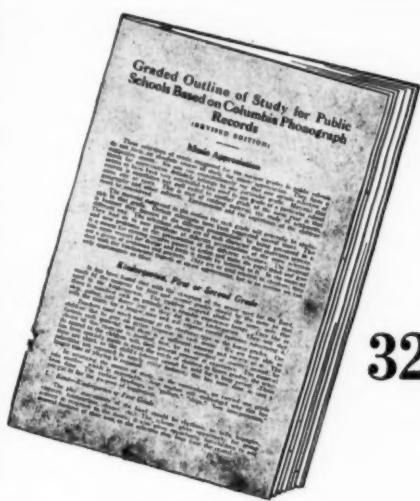
**An
Important
Amendment**

Probably the most important piece of business that has come before the Conference in several years, will be the discussion, and possible action upon the Constitutional Amendment proposed in the last issue of the *Journal* by Peter W. Dykema, chairman of the committee on Sectional Conferences. In this amendment Mr. Dykema proposes to amend Section I of Article VII of the Constitution so that it shall read,

"The Conference shall meet biennially between the dates of February 15 and May 15, at the discretion of the Executive Committee. All other portions of this article shall remain unchanged." Every member of the Conference should give this question most careful consideration and go to the Kansas City meeting with definite ideas and convictions on the matter. Obviously the adoption of the proposed amendment calls for the consideration of the complete subject of Sectional Conferences, and if the National Conference is to meet only once in two years, then provisions must be made for groups similar to the Eastern and Southern Conference, in several other portions of the country. Whether the members in session at Kansas City will take favorable action on the amendment, is a question, but certainly it is a vital problem, and one which must be settled at an early date. It is believed that the concensus of opinion is in favor of the amendment provided proper provision be made for additional sectional conferences.

**High-Lights
of the
Conference
Program**

As one studies the program which President Breach has provided for the Conference, there is a feeling that it will be a wonderful week. The program as a whole, is different from most of its predecessors, which in itself is a commendable feature. On paper, the events of the week appear to be of a more practical character than are usually found on the programs of the Conference. The many opportunities for visiting the Kansas City schools, which to many, means more



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than anything else during the week, is a commendable departure. Then too, one notes that there are few, if any, appearances of singing or playing groups from places outside of Kansas City, except those which will appear in the big event of Friday, the Mid-West High School Contest. The Kansas City High School Music Contest, the Children's Concert by the Kansas City Symphony Orchestra, the assembly programs by high school Bands, Orchestras and Choruses, and other features to be staged in the schools, all speak in the highest terms of praise of the work which Miss Mabelle Glenn is doing, and of the high regard in which she, and her work are held by Kansas City people. Along with these more practical exhibitions of the real work which delight the heart of the old timer, will be found quite a wonderful array of speaking talent, which will enrich the program and bring an inspiration to all that may be carried back home. One must not forget entirely the feasts prepared for the physical man. The formal banquet on Wednesday evening, with George Gartlan presiding as toastmaster, and Edward Markham the principal speaker is sure to be a great success, but if we are not mistaken, there will be a real thrill in the Informal Dinner Monday evening, when the Conference is joined by the great civic clubs of Kansas City. Surely the week promises much. *Have you sent that yellow registration card to Treasurer McFee, or are you one of the "always-lates?"*

FROM ASSOCIATED GLEE CLUB OF AMERICA

With nearly a thousand men clamoring to sing, the New York division of The Associated Glee Clubs of

America are forced to go from Carnegie Hall, where 500 men representing twelve of the leading metropolitan glee clubs gave the first concert of this organization last Spring, to the larger stage of the Metropolitan Opera House for their second concert on the evening of March 31st.

The twelve conductors of the fifteen clubs will take turns in leading the massed chorus, including such musical directors of national repute as Arthur D. Woodruff, George Gartlan, Marshall Bartholomew, John Hyatt Brewer, Mark Andrews, Bruno Huhn and Ralph Baldwin.

The local clubs represented will be the University Glee Clubs of New York and Brooklyn, the famous Mendelssohn Club of New York and Apollo Club of Brooklyn, the Banks, Singers and Friendly Sons of St. Patrick. Hartford, Connecticut, will send its best male chorus, the Hartford Choral Club. The remaining clubs come from Mt. Vernon, Flushing, Newark, Montclair, Summit, Nutley and the Oranges.

The concert will be followed by a smoker. The committee of arrangements includes Clayton W. Old, chairman, George H. Gartlan, director of school music in New York, Sigmund Spaeth and other leaders in the development of American music.

SOUTHERNERS BREAKFAST

The annual breakfast of members of the Southern Conference will be held Tuesday morning of the Conference at 8:00 o'clock. All members who plan to attend the National Conference should communicate with Miss Helen McBride, Assistant Supervisor of Music, Louisville, Ky., making reservation for the breakfast. The place of the meeting will be announced at the Monday meeting of the Conference.



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ORGANIZATION OF RURAL SCHOOL MUSIC ON THE COUNTY BASIS

S. T. Burns, Director of Music, Medina County, Ohio

In attempting to solve any problems of rural life, one finds that his greatest difficulty lies in overcoming the conditions of isolation. It makes little difference whether what one is trying to do be the laying of a road, the establishment of a telephone line, the organization of a dramatic society, or the formation of a band—the biggest difficulty encountered is the fact that population in rural communities is so widely dispersed. The road cannot be laid because there are not sufficient persons to pay for it, the telephone line cannot be established because there are not sufficient subscribers, the dramatic society and band cannot be organized because sufficient talent is not available. Even if the talent is available the difficulty of getting together for rehearsals is so great as to make impossible a really effective and functioning organization.

Anyone who attempts to develop a genuinely good and comprehensive program of music instruction in rural schools, encounters this difficulty, of paucity of population at the very start. If he is a superintendent, who has the problem of organizing the work, he finds that the school units with which he has to deal—whether they be villages, township consolidated schools, or one room schools are too small and possessed of too limited resources to make possible a salary sufficiently high to attract first-class teaching ability. Even if the money is available, there is not

enough work in any one school to justify the employment of a full time music teacher and recourse is had to combination teachers—music and art music and writing, or music and regular academic subjects.

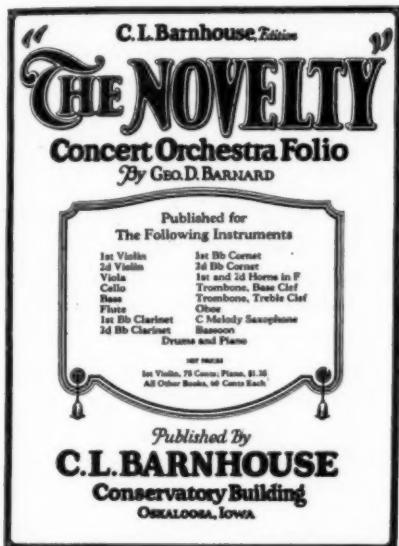
A supervisor employed to teach in rural schools encounters the same problems of smallness and isolation in his attempts to develop effective musical rendition. If he be employed in one-room schools, he finds that he has to deal with very small groups of all ages and grades. There are hardly enough pupils in the lower grades to make it possible to have a class for primary songs and theory; not enough pupils in the upper grades to make possible satisfactory part singing of choruses. An orchestra is usually out of the question. No one school is apt to have enough players to make possible the formation of even a small ensemble, and teachers or orchestral instruments to develop players are not available.

In consolidated or centralized schools, formed by joining several of the old type one-room schools, the same difficulties exist though in a less degree. In these schools, larger groups of children in each grade make possible effective and satisfying vocal work in the lower grades. But in the high schools, where the enrollment rarely averages more than sixty, it is difficult to find enough voices for each part to approach anything like a satisfactory balance for four-part chorus singing. Three and four part

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singing by boys or girls' glee clubs is almost out of the possibility of consideration. On the instrumental side, although the condition in consolidated schools is considerably better than in one-room schools, still there are usually so few players that the orchestra is apt to consist of a piano, a cornet, a drum, and two or three helpless violins who can't play in tune. And as in the one-room school communities, teachers of orchestral instruments are not available.

But in spite of these difficulties I believe it is possible to bring good teachers to the pupils of rural schools and to develop good choruses, good glee clubs and good orchestras and bands. And this result is to be accomplished by means of a type of organization which I shall now proceed to describe.

The basis of this organization is combination and cooperation. For illustration, suppose we have two adjoining township consolidated schools, each one employing a half time music and art teacher. Now instead of having one teacher carry on two activities in each school, would not better results be obtained if one music teacher were employed to work a half day in each school and an art teacher similarly employed. Extended this idea of two schools combining in the employment of a music teacher to ten, twelve, or twenty schools, or even all the schools of an administrative unit such as the county, co-operating in the development of a corps of music teachers and you have the organization which I am inclined to believe will solve many of the difficulties of rural school music and make it possible to bring to the country boys and girls

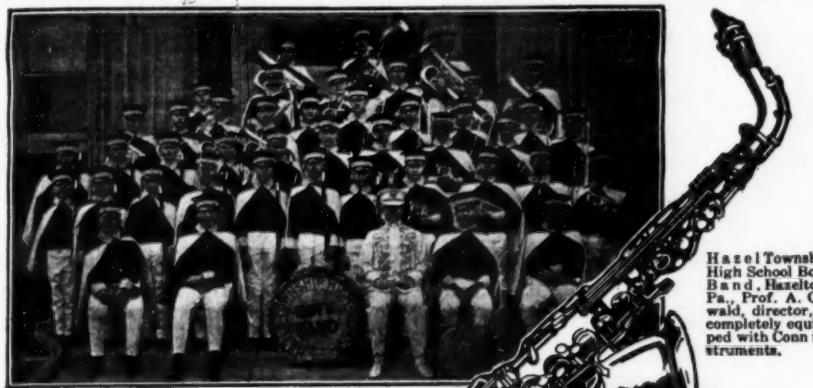
most of the advantages in music already enjoyed by pupils in our city schools.

It is such an organization that has been developed in Medina County, Ohio, during the last three years. Under the leadership of the county superintendent, four schools joined resources three years ago in the employment of a music supervisor. Before the end of the first year, five other schools had similarly combined and a second supervisor was employed. The second year, four more schools joined with the original nine and a force of four supervisors was required to take care of the work. This third year, five additional schools have been added, bringing the total to eighteen and making necessary the employment of six full-time supervisors and two part-time.

Such combining of schools in the employment of music instructors has many obvious advantages. In the first place, the cost of the music instruction for each school is very much lower than would be the case if each school attempted to employ its own full time music teacher; yet the amount available for the individual teacher's salary from the combined resources of the several schools compares very favorably with the salaries paid by large city systems to their supervisors. This makes possible the employment of first class teachers.

All of the schools in the organization described above are administered and directed by a county supervisor or director who assigns all the supervisors employed in the county to the various schools, and divides the work to be done among them according to the needs of the schools and the abilities of the supervisors.

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Thus every consolidated school is visited weekly by at least two supervisors, and in some cases three, who among them, take care of all the musical activities of the school. For instance, one supervisor has charge of the grade work and teaches the violin classes, another directs the high school chorus and orchestra and conducts the wind-instrument classes. Each supervisor as a rule, visits two schools daily, traveling from one to the other by automobile and directing the same activities in each school.

By this means it is possible to present a greater variety of activities, and secure a higher degree of specialization than would be the case were one teacher employed to do all phases of the work. Even in the one-room schools the same advantages of specialization and variety are enjoyed. These schools are visited for one half day every two weeks. One teacher, of general ability has direction of the work in the school. For help in special problems, however, for which he may not feel himself especially well qualified, he calls upon one of the other supervisors of the county to visit the school from time to time and give special emphasis, during the visit, to the activity in which the supervisor in charge feels himself weakest.

For example, the supervisor in one of our small schools is planning to present the little operetta, "In a Florist's Window," as a feature in his spring program. He has taught all the songs, the speaking parts, and part of the action. Being primarily a specialist in instrumental work, however, and having had little experience in dancing he was at a loss as to how to manage the dances for which the operetta calls. Conse-

quently, another supervisor, who is very skillful in that phase of operetta performance, was sent to the school for an afternoon and taught the dances to the children. A week or so before the final performance, she will make another visit to put on the finishing touches. Thus this small school, financially able to spend only two hundred fifty dollars a year for music instruction is receiving not only the usual vocal program of songs and sight reading, and our county program of free class instrumental instruction, but in addition receives some instruction from a supervisor who is really an expert in producing attractive public performances.

All of the schools of the county derive benefit in similar fashion and various ways from this method of cooperation. One supervisor is a drummer who had played professionally before taking up school music work. The other teachers of the county, who have had less experience with percussion instruments, and yet who have persons who wish to study them, turn to this supervisor for help, either in the form of suggestions as to how to meet various problems, or in the form of a visit to the school in which some special difficulty has been encountered. Another supervisor has had special training in a system of teaching rhythm based on the principles advocated by Dalcroze. She has given the other county supervisors a course of instruction in the method and the work has been carried on with great success in all schools of the county. Such a way of getting things done is of course not as near the ideal as to have a specialist for each phase of music work do all

(Continued on page 69)

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President's Corner

Dear Friends:

Speaking of the membership campaign (and that is all we seem to be able to speak about these days) we feel very much encouraged at the fine response that is coming in. We greatly appreciate the loyal and enthusiastic support of the chairmen and members of the Advisory Committees. There is no group of members in the Conference more valuable and we are greatly indebted to them for their faithful work. You will make their task much easier if you will respond immediately when they write you about your membership.

We are making a special campaign to secure a 100% enrollment of the Music Departments in 60 of our largest cities. We are encouraged to believe that we will be able to report at Kansas City a large number in this list.

We realize that there are many Supervisors in the country who still need to be convinced that it is essential for them to become members of the National Conference. Personally, it has always seemed to us that this is an obligation no supervisor can afford to side step and at the same time it is an investment that brings far greater



WILLIAM BREACH
President

returns than can be measured by the small membership fee involved. For a little over $\frac{1}{2}$ a cent a day you may have the privilege of being associated with the greatest body of Music Educators in the world.

In strictest confidence, we feel obliged to tell you that the Directors of Music in some of our largest cities are not members of the Conference. In some instances we know that on account

of their location it is practically impossible for them to attend the annual meeting. We cannot help but feel, however, that the matter of membership in the Conference should not depend upon attendance at the annual meeting. We know of folks who let their memberships lapse the years they miss the Conference. We wonder if they realize that when they fail to pay their membership fees they cease to belong to the Conference.

If the community in which we live is giving us its backing it has the right to expect to be represented in the National Conference. We hope to see the day when school officials will consider that a supervisor has failed to meet all necessary professional requirements when he has failed to line himself up with the National organiza-

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Education in music is primarily an education of the spirit. It must include knowledge and skill, but it must, above all, cultivate an eagerness of Spirit and a realization and love of the finer qualities of human nature—its loves and aspirations, its courage, joys and its delight in beauty. These qualities are the very essence of the best music, and they must have their way with the boy or girl. The best music is real music: No songs—so called—written to illustrate technical problems, and no merely pretty or sickly sentimental tunes written yesterday and forgotten tomorrow, but music arising from a genuine need for expression, that has lasted by its vitality and beauty, that continues to be a means of full, joyous expression. THIS BOOK CONTAINS ONLY SUCH MUSIC.

Appreciations

Dec. 4th, 1924. "THE HANOUM CAMPS" THETFORD, Vermont.

"I cannot tell you how much "A BOOK OF SONGS" delights me. It is the collection that best satisfies my taste for schools. It has all my favorites in it besides many that I have not had the pleasure of knowing and I like the way it is put up and the editing. I haven't the slightest doubt that the children, if they could have a chance at it, would decide emphatically in its favor and I am also quite as certain that teachers who have been accustomed to use the weak and sentimental stuff that we hear so much have habits formed and attitudes taken that will prevent them from realizing the true value of the music. The very simplicity of this music prevents many from catching its significance. This new book will make our problems much easier."

CHARLES H. FARNSWORTH.
Late of Teacher's College, Columbia University

Jan. 4th, 1925. OJAI, California.

"We are very happy to have in our possession the very fine music books "A BOOK OF SONGS" and which we are equally happy to know are penetrating everywhere with their salutary influence. It's a great thing to put a jack screw like this under the whole subject of music in schools and bodily raise it up and I should think you must be exceedingly well satisfied with what you have done. How an individual can, by things like this, put yeast into the dough and just let it work there through the years. We will of course use the books, both books, in the school. How many generations have to pass by before the wheat gets winnowed from the chaff in books like these and all publications in the Concord Series."

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IMPORTANT: *The artistry of "A BOOK OF SONGS" is largely due to Mr. Augustus D. Zanzig, Supervisor of Music in the public schools of Brookline, Massachusetts and who is, beyond question, the most expert and successful teacher of children in these United States.*

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tion representing his special field.

Last month in the Journal we announced a list of 67 who have the honor to be Contributing Members. We are hoping to have at least 100 in this list. Several names have been added during the past few days. The fee is \$5.00. Perhaps the Rotary Club or one of the other Civic Clubs in your city, or the Music Club or some private individual will be interested enough in the great work undertaken

by the Conference to make this contribution. Let us hear from you.

4,000 members for 1925 is a great challenge. It is a challenge worthy of the membership of the Music Supervisors' National Conference. The time is short, so let us act quickly.

Come to Kansas City for a wonderful week of inspiration and good fellowship.

Fraternally yours,
WILLIAM BREACH.

PROGRAM—EIGHTEENTH MEETING KANSAS CITY, MO.

Monday, March 30

- 9:00 REGISTRATION. Mezzanine Floor, Hotel Baltimore.
- 9:30 HIGH SCHOOL HARMONY (First and second years.)
Francis I Room, Hotel Baltimore.
Classes conducted by Miss Virginia French.
Classes tested by Vincent Jones, New York.
- 11:00 ROUND TABLE, Chairman, O. E. Robinson, Director of Music, Hyde Park High School and Director of Public School Music, American Conservatory, Chicago.
"Music as a Major Subject for the High School," the Chairman
"Theory in the Senior High School," Arthur Olaf Anderson of the Department of Theory, American Conservatory, Chicago.
- 9:30 HIGH SCHOOL MUSIC APPRECIATION.
Ball Room, Hotel Muehlbach. Class from Northeast High School, Margaret DeForest, Teacher.
Music Room, Hotel Muehlbach. Class from Central High School, Marguerite Zimmerman, Teacher.
Classes tested by Dr. Sigmund Spaeth, New York.
ROUND TABLE, Chairman, Mrs. Homer Cotton, Director of Music, New Trier Township High School.
- 9:30 HIGH SCHOOL VOICE CLASSES, Roof Garden Kansas City Athletic Club.
Class from Northeast High School, Frank Chaffee, Teacher.
Class from Manual Training High School, Harry Seitz, Teacher.
ROUND TABLE, Chairman, Alfred Spouse, Supervisor of High School Music, Rochester, N. Y.
Paper: D. A. Clippinger, Chicago.
- FIRST GENERAL SESSION. Missouri Theatre.
R. Lee Osborn, 1st Vice-President, presiding.
- 2:00 Singing by the Conference.
Greeting from the Past Presidents. Mrs. Frances E. Clark.
President's Address, "A supervisor looks at his job," William Breach.
Address: Dean Sweigler, University of Kansas, Lawrence, Kans.
Appointment of Committees and announcements.
- 6:30 Informal Banquet—Convention Hall.

Tuesday, March 31

- 9:30 TEACHING OF VOCAL MUSIC IN THE ELEMENTARY SCHOOLS.
Ball Room, Hotel Muehlbach.
Grades 1 to 7, Classes conducted by Mabelle Glenn.
- 9:30 Francis 1st Room, Hotel Baltimore.
Grades 1 to 7, Rose Sattler, Supervisor.

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Name.....

Address.....

Position.....

MUSIC SUPERVISORS' JOURNAL

- 9:30 Van Horn School.
Grades 1 to 7, Sarah Clifford, Supervisor.
- 9:30 Ashland School.
Grades 1 to 7, Mrs. Esther Darnell, Supervisor.
- 9:30 Teachers College.
Grades 1 to 7, Elizabeth Cannon, Supervisor.
- 9:30 Greenwood School (Platoon School).
Grades 1 to 7, Claribel Woodward and Edna Lang, Music Teachers.
- 9:30 Henry C. Kumpf School (Platoon School).
Grades 1 to 7, Margaret McKemy, Music Teacher.
- 12:40 Luncheon tendered to Past Presidents by William Breach, Muehlbach JHotel.
- 3:30 CONVENTION HALL, 3 blocks from Hotels Baltimore and Muehlbach.
Concert by 4,000 children from Grades 5, 6 and 7, Mabelle Glenn, Director.
Virginia French at the piano. Orchestra from Horner Instute of Fine Arts.
- 4:30 Visit Publishers Exhibits. Mezzanine floor, Hotel Baltimore.
- 8:30 CONVENTION HALL**
Kansas City High School Contest in Mixed chorus, Boys' Glee Club, Girls' Glee Club and Sight Singing. Contesting Groups directed by Mrs. Effie Hedges, Marie Whitney, Harry Seitz and Frank Chaffee. (Every member of the Conference will be invited to vote on each event.)
Cantata "Bobolinks"—Carl Busch
Junior High School Chorus, composer conducting. (Chorus chosen from the classes of Gertrude Bruesser, Pauline Wettstein, Regina Schnakenberg and Sara Bennett.)

Wednesday, April 1

- 8:00 FOUNDERS' BREAKFAST.
- 9:30 MUSIC APPRECIATION IN THE LOWER GRADES.
Roof Garden of the Kansas City Athletic Club.
Classes conducted by Marguerite DeForest.
- 11:00 ROUND TABLE, Chairman, Louis Mohler, Teachers' College, Columbia University.
"Material and Attitude in Teaching Appreciation," Mr. Mohler.
- 9:30 MUSIC APPRECIATION IN GRADES 4-5-6-7.
Ball Room, Hotel Muehlbach.
Classes conducted by Margaret Lowry.
- 11:00 ROUND TABLE, Chairman, Edith Rhetts, Detroit Symphony, Detroit, Mich.
- 12:45 Luncheon Meeting, Board of Directors.
- 2:30 CONVENTION HALL.**
Fourth Children's Concert of the 1924-25 Series, given by the Kansas City Symphony Orchestra, N. de Rubertis, Conductor.
First Performance of the Incidental Choruses to "Alice in Wonderland," Suite by Edgar Stillman Kelley.
(A test of listening is given at each concert.)
Rehearsal of Conference Chorus and Orchestra.
- 4:30 Visit Publishers' Exhibits, Mezzanine Floor, Baltimore Hotel.
- 6:30 FORMAL BANQUET, Pompeian Room, Baltimore Hotel.
Toastmaster, Mr. George H. Gartlan, Director of Music, Greater New York.
Address: "The Miracle of Music," Mr. Edwin Markham, New York.
Recital: Mr. Jerome Swinford, Baritone.

Thursday Morning, April 2

- 8:00 Breakfast—State Advisory Committees.
- 9:30 I. INSTRUMENTAL SECTION (Convention Hall).
Chairman, Dr. Vistor L. F. Rebmann, Director of Music, Yonkers, N. Y.
Address: Mr. Joseph N. Weber, President American Federation of Musicians Round Table Discussion.
- II. PIANO SECTION (Ball Room, Hotel Muehlbach).
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MUSIC SUPERVISORS' JOURNAL

- 11:00 Round Table, Chairman, Miss Mabel E. Bray, State Normal School, Trenton, N. J.
W. Otto Miessner, Hazel Gertrude Kinscella and Mrs. Dorothy Gaynor Blake
III. JUNIOR HIGH SCHOOL SECTION (Gayety Theatre.)
- 9:30 Chairman, Mr. John Beattie, State Supervisor of Music, Lansing, Mich.
IV. Rural Section (Francis 1st Room, Hotel Baltimore.)
- 9:30 Chairman, Mr. Chas. A. Fullerton, Iowa State Teachers College, Cedar Falls,
1. Preliminary statement of the rural problem in music by the chairman.
2. Demonstration of music in a one-room rural school standardized with the phonograph, by a school in the vicinity of Kansas City.
3. A demonstration of more advanced work with the phonograph in rural school music by some of the music supervisors present.
4. Round Table discussion of the problems involved in rural school music.
- 10:00 V. ASSEMBLY. Lincoln High School (Negro.)
Assembly program given by the High School Band, Orchestra, Freshman Chorus, Girls' Glee Club and Boys' Quartet.
Blanche Morrison and William Dawson, Music Teachers.
- 12:45 Luncheon Meeting, Board of Directors.
- 2:00 CONVENTION HALL
Negro Spirituals sung by a chorus from the Negro Elementary Schools,
Blanche Morrison, Director.
- 2:30 Annual Business Meeting—Reports of Committees—Election of Officers—Invitations for 1925.
- 3:30 Address: "Tests and Measurements in Music Education," Mr. Peter W. Dykema, Teachers' College, Columbia University.
- 4:00 Final Rehearsal Conference Chorus and Orchestra.
- 8:15 CONVENTION HALL
Concert by the University of North Carolina Glee Club and Conference Chorus, conducted by Paul J. Weaver, Director of Music, University of North Carolina.
Conference Orchestra, conducted by Jay W. Fay, Director of Music, Louisville, Kentucky.

Friday Morning, April 3

- 9:30 CONVENTION HALL
Unfinished Business.
Report of Educational Council.
Reports of State Chairman.
Report of Treasurer.
Report of Journal Editor.
- 11:00 Address: "Religious Music in a Democracy," H. Augustine Smith, Boston University, Boston, Mass.
- 2:00 CONVENTION HALL
Mid-West High School Contest in Mixed Chorus, Girls' Glee Club and Boys' Glee Club. Organizations from Missouri, Kansas, Oklahoma, Nebraska and Iowa participating.
- 8:00 CONVENTION HALL
Mid-West High School Contest. (Continued.)
Bands and Orchestras from Missouri, Kansas, Oklahoma, Nebraska and Iowa participating.

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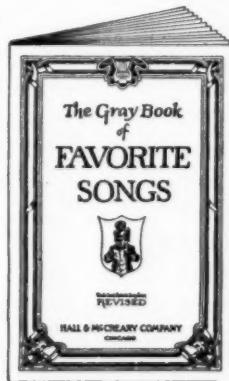
Adeste Fidelis	Good-Night, Ladies	Oh! Susanna
Aloha Oe	Hey, Diddle Diddle	Onward, Christian Soldiers
Alouette	Holy, Holy, Holy	O Rest In The Lord
America	Home Road, The	Reuben and Rachel
Anvil Chorus	Home, Sweet Home	Robin and Chicken, The
Believe Me, If All Those Endearing Young Charms.	I Think, When I Read That Sweet Story	Santa Lucia
Blow The Man Down	Jingle Bells	Schubert's Serenade
Bonnets of Bonny Dundee	Joy to the World	Stars of the Summer Night
Calm As The Night	Keep the Home Fires Burning	Star-Spangled Banner, The
Carry Me Back to Old Virginny	Keller's American Hymn	Street Urchin's Melody
Columbia, The Gem of the Ocean	Largo	Sweet and Low
Comin' Thro' the Rye	Last Rose of Summer	Swing Low, Sweet Chariot
Dickory, Dickory, Dock	Lead Kindly Light	Three Chafer, The
Dixie	Lift Thine Eyes	Tree in the Wood, The
Drink to Me Only With Thine Eyes	Love's Old Sweet Song	Unfold, Ye Portals
Gloria Patri	MacDonald's Farm	Welcome, Sweet Springtime
God Be With You Till We Meet Again	My Old Kentucky Home	We Three Kings of Orient Are
	Nobody Knows The Trouble I've Seen	When You and I Were Young Maggie
		Work for the Night is Coming

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Because of the range of contents of The GOLDEN BOOK of Favorite Songs and The GRAY BOOK of Favorite Songs—because they are well-edited—because they are printed from newly engraved plates on a good quality of book paper—because they are substantially bound in H. & M. Wear-Well covers and because they are sold at very reasonable prices, they are being used almost everywhere. You too will want them in your schools if you once become acquainted with them. Better send today for at least a few of each.

Single copies of either book; 20 cents; quantity rate 15 cents a copy, postpaid.

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ON TO KANSAS CITY

A FINAL GREETING FROM THE CONFERENCE HOSTS

Kansas City is making final preparations for the coming convention of the Music Supervisors National Conference. All meeting rooms, registration details, and every other feature connected with the gathering has been worked out to the smallest detail, and from all indications it will be one of the best conventions ever held. Several hundred advance reservations have already been received, which indicates a big meeting from an attendance standpoint.

Kansas City hopes that when this convention closes Kansas City will mean more than just a dot on the map, or a place where people live and work. It hopes that it will stand out in their mind not only as one of the most beautiful cities in the world, with a marvelous trade territory, a stable commercial structure, and beautiful homes, but also as a city where music, art and education are paramount.

It is not industry alone that makes a city great. Good schools in themselves are not the Alpha and Omega of civic excellence. Boulevards, libraries, churches, vast retail facilities, recreational advantages, contiguous wealth—none of these things make a



MABELLE GLENN
Supervisor of Music
Kansas City, Mo.

city great. It is the sum total of all these qualities that is the measure of a city's greatness.

Kansas City, because of its position at the crossroads of America is bound to attract and in many cases to hold large numbers of men and women distinguished in the various fields of thought and accomplishment. It is one of the few American cities which has experimented with music in

its schools for many years. Today it stands recognized, mainly through the efforts of Miss Mabelle Glenn, as one of the leading cities in this field of education.

Miss Glenn's idea is that music in the schools should be for all of the pupils, and that they should learn to listen and appreciate music as well as sing and play it. Less than four years ago there was but one music teacher in each Kansas City high school, one general supervisor and one supervisor of orchestras for all of the grade schools. Now there are ten teachers in the four high schools, one general director of music, four supervisors in the elementary schools, one supervisor of piano, fourteen piano teachers, one supervisor of violin

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To keep joy in the music hour of the

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seven violin teachers, a part time teacher for every orchestral instrument, two teachers of music appreciation, and a special music teacher in each platoon and departmental school.

This is the fourth season Kansas City public school pupils have enjoyed the series of symphony concerts. Different from many cities, all preparatory work for the concerts is done in the school rooms. Thus, a better appreciation for the higher grades of music is constituted.

Through several tests, music is provided for specially talented children. There are classes in every orchestral instrument and piano, and all children so inclined can take advantage of these exceptional opportunities. At present more than 3,000 are studying

piano in the public school classes; 600 studying violin; and 150 studying other instruments.

All the musical clubs of Kansas City will join with the conference at the informal banquet Monday night, Mar. 30, and on Tuesday night of convention week a chorus of 4,000 children from the fifth, sixth and seventh grades will be heard in concert at Convention Hall. On Thursday night the music supervisors, chorus and orchestra will provide the program in Convention Hall, to be open to all of Kansas City.

A full program of interesting and live topics and subjects has been arranged. Kansas City has extended the glad hand of welcome, and awaits the music supervisors March 30 to April 3.

FOUNDERS' ANNUAL BREAKFAST

Wednesday Morning of Conference

Feb. 10, 1925.

The Founders' Breakfast of the Music Supervisors' National Conference will be held on Wednesday morning, April 1, at 7:30 (\$1.00 per plate) in the Tea Room of the Hotel Muehlbach, Kansas City, Mo.

All those who were at the Keokuk Meeting in 1907 are the real Founders. Those who attended the Music Section Meeting at the Cleveland N-E-A Meeting 1908, and those members who came into the Conference work at the Indianapolis Meeting in 1909 are considered as Founders and are

cordially invited to participate in the jolly good-fellowship of the Breakfast.

Since no list was kept at the Cleveland Meeting it will be impossible to send special letters to all because of lack of information. Will any members of the Conference who came into the work at the Cleveland Meeting please write to Mrs. Elizabeth Carmichael, Secretary, Supervisor of Music, at Fort Dodge, Iowa, and register, whether or not you can come this year? Come if possible.

Yours very truly,
Frances E. Clark, President

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Signed, MABELLE GLENN,
Director of Music.

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RICHARD W. GRANT, Penn State, Pa., President

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1st Vice-President.

MISS LAURA BRYANT, Ithaca, N. Y.
2nd Vice-Pres. and Editor.

MISS MARY G. NUGENT, Pittsfield, Mass.,
Secretary.
RUSSELL CARTER, Albany, N. Y.,
Treasurer.

PROGRAM OF THE CONFERENCE

New Haven, March 18, 19, 20

TUESDAY, MARCH 17

Evening

Registration at the Headquarters, Hotel Taft, (Mezzanine Floor)
7:00-10:00 Lobby of Hotel—Informal "get-to-gether," movies theatres, etc.
8:00 Meeting of the Executive Board at the Hotel.

WEDNESDAY, MARCH 18

Morning

- 9:00-11:30 School Visitation: Guides will be in Hotel Lobby each morning.
 9:00-11:30 PUBLIC SCHOOL ORCHESTRA ROUND-TABLE.
 Hillhouse High School.
 Mr. Harry E. Whittemore, Chairman. Director of Music, Manchester, N. H.
 Paper: "The Orchestra in the Grades." Mr. Joseph F. Maddy, Director of Music, Ann Arbor, Mich.
 Paper: "Organization of the High School Orchestra." Mr. Victor Rebmann, Director of Music, Yonkers, N. Y.
 Paper: "City-Wide Orchestral Training." Mr. Francis Findley, Director School Music, New England Cons. of Music.
 Demonstration: A Regular Rehearsal, Mr. Wm. E. Brown, in charge.
 1. Tuning routine.
 2. Familiar Selection.
 3. Sight Reading.
 4. Interpretative Practice.
 5. Familiar Selection.

DISCUSSION

- 9:00-11:30 DEMONSTRATION: Lessons in Music Appreciation,
 Grades 1 to 3—Under the direction of Miss Pauline Meyer, Director of Music,
 Normal School, New Britain, Conn.

Afternoon

SPRAGUE MEMORIAL HALL

- 1:30-1:45 Community Singing, Mr. Arthur F. A. Witte, conducting.
 1:45-2:30 FORMAL OPENING of the CONFERENCE—Addresses by Mayor David E. Fitzgerald, Supt. of Schools, F. H. Beede, and Dr. James Rowland Angell, President of Yale University. Response by the President of the Conference.
 2:45-3:15 ADDRESS: Dr. Hollis Dann, Director Dept. Public School Music, New York University—"Music Competition Festivals."
 3:15-3:45 ADDRESS: Charles M. Ames, Member State Board Education of Conn.—"Training vs. Instruction."
 3:45-4:15 SONG RECITAL: Albert Edmund Brown, Dean Public School Music, Ithaca Conservatory of Music.

PROGRAM

Albert Edmund Brown, Baritone

Mrs. Brown at the Piano

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 "Honor and Arms scorn Such a Foe"

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Every School Music Supervisor should have twice 55 Community Songs—the Brown Book, and Twice 55 Community Songs—the Green Book. If you haven't already received sample copies send for them now. Twice 55 Games and Music—the Red Book, is just from the press.

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THE BROWN BOOK**

is the official song book of the Music Supervisors' Conference, offering authorized versions of the old songs. Over 100 leading Supervisors of Music have contributed their judgment in the editorship of this collection. Contains 50 songs of American origin; including songs of patriotism, sentiment and home; nature, humorous and college songs; hymns, Christmas Carols and Negro Spirituals; several standard choruses; text of a number of later and popular songs.

Single Copy, 15c Postpaid

Piano-Vocal Score, 50¢

Orchestration: fourteen instruments, 40c net each part.

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contains an abundance of simple material, like its forerunner, THE BROWN BOOK, and, in addition, a large number of standard choruses. Includes arias and choruses from famous operas; four-part songs from famous composers; selections from the best-known of the great oratorios; simple folk songs of many nations and an abundance of songs of American origin, including spirituals, Indian songs, and songs of patriotism and home; many songs of occasion, Thanksgiving, Easter, and especially Christmas; songs that express good fellowship, humor, tenderness and sentiment.

Single Copy, 25c Postpaid

Piano-Vocal Score, \$1.00

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For social recreation programs. Edited by Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University.

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- a "Had a Horse"
- b "Where the Tisza's Torrents"
- c "Shepherd See The Horse's Foaming Mane"

Arranged by Francis Korbay

- "My Faithful Johnnie"
 "By Celia's Arbour"
 (The Garland)

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MODERN SONGS

- a "Sittin' Thinkin'"
- b "Fuzzy-Wuzzy"
- c "Boots"

Fisher
Speaks
Sousa

4:30-5:30 Publisher's Exhibit at Hotel Headquarters. ROOM 117—Yale Room.

Evening

SPRAGUE MEMORIAL HALL

8:00-9:30 CONCERT: Horatio Parker Choir, Dean David Stanley Smith, conductor.
10:00-12:00 INFORMAL RECEPTION AND DANCING.

THURSDAY, MARCH 19

Morning

9:00-11:30 School Visitation:

9:00-11:30 VOICE PRODUCTION IN THE PUBLIC SCHOOLS ROUND-TABLE.
Columbus School—Greene St. Head of Wooster Place.
Miss Esther Greene, Chairman, Director of Music Normal School, Oneonta, N. Y.

DEMONSTRATIONS:

The Child Voice.

The Boy's Changing Voice, Mr. William Short, Director of Music, Northampton, Mass.

Vocal Class Instruction—Mr. Frederick Haywood, New York Voice Teacher.
(A group of High School girls in attendance.)

9:00-11:30 JUNIOR HIGH SCHOOL ROUND-TABLE.

Miss Catherine Zisgen, Chairman, Director of Music, Trenton, N. J.
Selections by chorus of four seventh grades, Miss Ethel Higgins, conducting.

1. Some work in interpretation with piano accompaniment.
2. Sight Reading by Phrases.
3. Sight Reading by Entire Chorus. (With words or with syllables.)
4. Quartette Singing.
5. A Lesson in Appreciation.
6. Selection.

Paper: "Junior High School Organization"—Mr. George Abbott, Director of Music, Schenectady, New York.

Paper: "Courses in Theory and Practice"—Mr. Ralph Baldwin, Director of Music, Hartford, Conn.

Afternoon

SPRAGUE MEMORIAL HALL

1:30-1:45 Community Singing, Mr. Albert Edmund Brown, Conducting.

1:45-3:00 Annual business meeting with election of officers, report of committees, etc, etc.

3:00-3:30 ADDRESS: Dr. Luther A. Weigle, Director of Religious Education, Yale University.

3:30-4:00 ADDRESS: Professor Peter Dykema, Director Music Education, Columbia University—"Tests and Measurements in Education."

4:00-4:30 CONCERT: Yale University Glee Club.

Evening

6:00-8:00 Hotel Taft—Various Alumni Dinners. (Arrange with the hotel management.)

8:15-9:45 CONCERT, WOOLSEY HALL: New Haven High School Chorus of 600 voices, presenting Haydn's Oratorio, "The Seasons." Mr. William E. Brown, Conducting.

FRIDAY, MARCH 20

Morning

9:00-11:30 "A MUSIC CLINIC" under the direction of Mr. T. P. Giddings, Director of Music, Minneapolis, Minn. Grades 1 to 8 will be taught in rotation by Mr. Giddings.

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Afternoon

- 1:30-1:45 Community Singing, Mr. Albert Edmund Brown, Conducting.
 1:45-2:15 ADDRESS: Dr. Max Schoen, Director Dept. Psychology, Carnegie Tech. Pittsburgh. "The Appreciation of Music."
 2:15-2:45 ADDRESS: Mr. Frantz Proschowsky, Voice Teacher, New York City. "Individual Ideas and Fundamental Truth in Singing."
 2:45-3-15 ADDRESS: Mr. George Gartlan, Director of Music, New York City. "Piano-forte Accompaniments."
 3:15-4:30 CONCERT: The Waterbury High School Symphony Orchestra. Mr. F. C. Evans, Director.

PROGRAM

Evening

- | | |
|------------|---|
| 6:30-10:00 | Annual Banquet of the Eastern Conference, at the New Haven Lawn Club.
CHAIRMAN: William E. Brown.
TOASTMASTER: James D. Price.
SPEAKER: Dr. Charles M. Bakewell, Professor of Philosophy, Yale University
TESTIMONIAL OF APPRECIATION to SAMUEL W. COLE, Pioneer Supervisor of Music (Retired).
ENTERTAINMENT:
Nena Fales Peck—"Entertainer Improvisatrice."
Miss Helen Leavitt of Boston, in—"The House That Jack Built."
Community Singing led by Al Brown, Art Witte, Bill Short and others.
10:00-12:00 Closing Exercises of the Conference in the lobby of Hotel Taft.
Find us, keep us, leave us friends,
Till, perchance, we meet again
Benedicite—Amen! |
|------------|---|

A RHODE ISLAND MEETING

One of the most interesting meetings on the program of the Rhode Island Institute of Instruction was that of the Rhode Island Music Supervisors' Association on Thursday afternoon, October 30, at the Commercial High School.

Miss Anne Louise McInerney, Supervisor at Cranston, the retiring president, presided at the meeting. Mr. Charles R. Griffith, Jr., of Newark, New Jersey, gave a most entertaining and instructive lecture entitled "A Folk Song Travelogue in the Philippine Islands."

Mr. Griffith was assisted by Mr.

Paul Vellucci, pianist of the Classical High School, Providence.

Miss Helen Leavitt, Mr. William Hatch and Mr. Paul Vellucci were guests of the association at the luncheon.

At the business meeting, the following officers were elected for the year 1924-1925:

President, Miss Elsie S. Bruce,
Supervisor at West Warwick.

Vice-President, Mrs. Della A. Greer,
Assistant Supervisor at Pawtucket.

Secretary-Treasurer, Miss May H.
Hanley, Supervisor at Barrington.

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THE HILLEBRAND SIGHT SINGING CONTEST

Practically all the tests on the market avoid material which is actually to be sung by children. Individual singing for test purposes requires so much time and is so similar to the work which is carried on day by day in the class room that most of the test makers such as those who have been discussed in preceding issues of the Journal attempt to evaluate this power by indirect means. There are, however, the old and well known Weaver individual sight singing slips and the revision and expansion by George Oscar Bowen which have been widely used and have served as a combination of teaching and testing, the stress being on the latter aspect. This material, however, is intended for use day after day, and is of such extent that its value is not lost after a class has become fairly familiar with the material. There is, however, one test which definitely attempts to measure sight reading power by direct individual trial.

The Hillebrand Sight-Singing Test by E. K. Hillebrand, Ph. D., professor of Education; Dakota Wesleyan University, Mitchell, South Dakota, is a four page booklet containing six tests. The first page of the booklet has a questionnaire to be filled out by the children, and also a scoring table the purpose of which is to indicate the number of errors of each type, the total number of errors, the time for

each test, and the total time. The errors made by the pupils are classified as follows: 1, Notes wrongly pitched; 2, Transpositions; 3, Flattening; 4, Sharpening; 5, Omissions of notes; 6, Errors in time; 7, Extra notes; 8, Repetitions; 9, Hesitations. The last three items are not counted in the total number of errors.

The necessary materials for giving the test are: Test booklet, one for each pupil tested; Manual of Directions, for the person giving the tests; and class record, one for each grade tested. One manual of Direction and one class Record are included in each package of twenty-five tests.

The purpose of the test is to obtain an objective measure of the ability of individual pupils in the mechanics of oral sight-reading, in vocal music as an indication of progress made, together with a diagnosis of difficulties. The tests are for grades 4 to 6 inclusive. Each of the six tests, which are carefully graded in degree of difficulty, consists of a song, presenting one or more additional problems in the mechanics of oral sight-reading, as the test progresses. The pupil is expected to sing the words of the song.

Test 1. A song of eight measures, Key C major, time signature 4/4. The song begins on lower *do*, and ends on lower *do*. The melody moves diatonically. Only quarter-notes are used, except the final note which is a half.

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Washington's Birthday WHEN BETSY ROSS MADE OLD GLORY by Wallace

A patriotic musical playlet for children. Simple and inexpensive stage setting and costuming. Music and text easy to memorize. Chorus any size. Time about an hour and a half. Score 60c

St. Patrick's Day THE WISHING WELL by May Hewes and J. W. Dodge

A romance of Old Ireland suitable for amateurs. Text is full of good comedy. Songs and dances very beautiful. Costumes may be simple or elaborate. Time, two hours. Score \$1.00

HE IS RISEN (Soli and chorus) by Richard Worthing

Time of rendition about forty-five minutes.

CALVARY (Seven Last Words) by Henry Wessel

Solo and chorus of mixed voices. Rendition about one hour.

Easter Day EASTERTIDE (3 pt. chorus or women or children) by Bliss

Seven tableaux with singing and descriptive reading from Bible.

QUEEN OF MAY (A children's cantata) by M. D. Meissner

May be sung with or without costume or action. Suitable for boys and girls from twelve to sixteen. Music mostly in unison. Time one and a half hours. Score 60c

QUEST OF THE PINK PARASOL by C. B. Chew

One scene, three short acts. Music and staging very simple. Suitable for children. Orchestra parts may be rented. Time of performance about 40 minutes. Score 60c

UNDER THE STARS AND STRIPES by C. B. Adams

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PAUL REVERE by John Wilson Dodge

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UNCLE SAM'S BOYS IN CAMP by Wallace Bruce

Musical sketch suitable for male organizations, glee clubs, etc. Scene a soldier's camp. Costumes, khaki. Six solo roles. Time, forty five minutes. Score 75c

ON MID SUMMER'S DAY by B. Alderman

An operetta for children, any number of boys and girls may take part. Music very simple. Costumes easily prepared. Time of performance two hours. Score 75c

PAN ON A SUMMER DAY by Paul Bliss

For three parts. No solos. Suitable for young boys' or girls' glee clubs or women's clubs. Tuneful and easy. Dramatic. Time about fifty minutes. Score \$1.00

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Test 2. A song of sixteen measures, Key F major, time signature 2/4. The song begins on *sol* and ends on lower *do*. The melody moves diatonically. New problems: half-notes appear within the phrase. The use of the tie.

Test 3. A song of sixteen measures. Key D major, time signature 2/4. The song begins on lower *do* and ends on lower *do*. New problems: the divided beat, and intervals of a third and fifth.

Test 4. A song of sixteen measures, Key E major, time signature 3/4. The song begins and ends on lower *do*. New problems: the song begins with the up beat; the use of the dotted half-note.

Test 5. A song of sixteen measures, Key G major, time signature 2/4. The song begins on *me* and ends on lower *do*. New problems: the intervals of the fourth and octave.

Test 6. A song of eight measures, Key G major, time signature 4/4. The song begins and ends on lower *do*. New problems: Sharp four or *fe* and the half rest.

The Hutcheson Music Tests: No. 1 for "Silent" Reading and Recognition

Devised by Herbert E. Hutchinson, Director of Music, West High School, Columbus, Ohio, and L. W. Pressey, Ohio State University. Published by the *Public School Publishing Co., Bloomington, Ill.*

This, the latest test to appear, consists of characteristic themes from twenty-five song choruses most of which will have become familiar to children by the end of the eighth grade. They are divided into six groups which are increasingly difficult in that they are based upon material which is less frequently used.

Four (or five, in the sixth group) themes are printed in a group, and below these there appear the names of

eight (or ten) names of songs from which the student is to select the correct ones.

Themes from the following songs are printed in group one; *My Old Kentucky Home, America, Columbia, the Gem of the Ocean and Dixie*. The names from which the students are to select the correct ones are, *America, Carry Me Back to Old Virginia, Battle Hymn of the Republic, Home Sweet Home, Columbia the Gem of the Ocean, My Old Kentucky Home, The Marseillaise, Dixie*.

In group six, from the following ten names, the student is to select the five correct ones, which are numbered 5, 2, 1, 10, 7. Bridal Chorus from *Lohengrin*—Wagner, Hallelujah Chorus from *The Messiah*—Handel, Oh, Italia, Italia, Beloved, from *Lucrezia Borgia*—Donizetti, Who is Sylvia?—Schubert, Soldiers Chorus from *Faust*—Gounod, The Lotus Flower—Schumann, Songs My Mother Taught Me—Dvorak, My Peace Art Thou—Schubert, Send Out Thy Light—Gounod, The Erlking—Schubert.

After explaining and demonstrating with a final group, the one who is giving the test, starts the students with these statements; "On the following pages you will find other groups of songs and titles. You are to write before each song the number of its title, exactly as you have done in the Trial Group above. The teacher will not help you on these other groups. Do your own work. Do not hum or sing aloud. Work rapidly; be sure you finish the six remaining groups before time is called. If you are not certain which title belongs to a song, guess; be sure you have a title for every song. (No time limit. Allow all but 3 or 4 of the slowest to finish.)

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BIBLIOGRAPHY OF MUSIC TESTS

We are still in the early stages of specific music tests. The student who wishes to understand present developments must seek help largely in general educational discussions, since little has been written with direct reference to music. Below will be found a list of music tests of various types, preceded by references to some texts on the general subject of tests.

Trabue, M. R.: *Measuring Results in Education*.

Monroe, A. S.: *The Theory of Educational Measurements*.

Gregory, C. A.: *Fundamentals of Educational Measurements*.

Thorndike, E. L.: *The Nature, Purpose and General Methods of Measurements of Educational Products. 17th year book of National Society for the Study of Education*.

Thorndike, E. L.: *Introduction of the Theory of Mental and Social Measurements*.

Wilson and Hoke: *How to Measure*.

Terman, L. M.: *Intelligence Tests and School Reorganization*.

Rugg, H. O.: *Statistical Methods Applied to Education*.

Seashore, C. E.: *The Psychology of Musical Talent*.

M'Call, W. A.: *How to Measure in Education*.

MUSIC TESTS

1. *Beach's Music Test*. For elementary and secondary schools and colleges. Devised by F. A. Beach, Address: Kansas State Normal School, Emporia, Kans. (Discussed in February *Music Supervisors' Journal*.)

2. *Courtis Series M Music Test*. Recognition of characteristic rhythms. Grades 4 to 12. Devised by S. A. Courtis. Address: University of Michigan, Ann Arbor, Mich.

3. *Fullerton's Scale*. Address: Iowa State Teacher's College, Cedar Falls, Iowa.

4. *Gildersleeve, Glenn. Musical Achievement Test*. Address: Greensboro, North Carolina (not available at present because Mr. Gildersleeve is revising them).

5. *Hillbrand Sight Singing Test*. For grades 4 to 6. Devised by E. K. Hillbrand, published by World Book Company, Yonkers-on-Hudson, N. Y. (Described in this issue.)

6. *Hutchinson Music Test*. Public School Publishing Company, Bloomington, Ill. (See February Journal.)

7. *Kwalwasser, Jacob and Prof. Ruch-Musical Achievement Test*. Grades 4 to 9. Address: State University of Iowa, Iowa City, Iowa. (Described in the December 1924 Journal.)

8. *Mosher Sight Reading Music Test*. Devised by R. M. Mosher. Address: New Haven, Conn. (Tentative material which is being revised).

9. *Psychology of Musical Talent Tests*. Devised by C. E. Seashore. Published by C. H. Stoelting Company, Chicago, Ill. Also available in part on special records put out by the Columbia Graphophone Co.

10. *Seashore's Musical Talent Chart*. For any grade. Devised by C. E. Seashore. Published by Silver, Burdett & Company, Boston, Mass.

11. *Torgerson-Fahnestock Public School Music Tests for Elementary Schools*. Devised by Torgerson and Fahnestock. Address: Department of Educational Measurements, West Allis, Wis. (See October 1924 Journal)

12. *Graded Melodies for Individual Sight Singing*. In eight parts by George Oscar Bowen. Board of Education Bldg., Tulsa, Okla. Published by the A. S. Barnes Company, New York.

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HENRY WOODWARD HULBERT, *Groton, Conn.*

Recently a promising young violinist wrote back to the clergyman of the church where he had been encouraged to develop his talent, to the effect that wherever he went in musical centres in America he heard nothing more inspiring to himself as an artist than the majestic harmonies and melodies of the great Christian hymns. There is something about them that grips the deepest elements of the artistic soul. Nearly every great hymn came directly out of the very life-blood of the author, and the same may be said of the music to which these powerful lyrics are set.

For a long time it has been in the mind of leaders of song in America, that great non-sectarian hymns and their stirring musical accompaniments should be more widely popularized both in schools and in community singing. It has been discovered that there are plenty of hymns of this character, new and old, that are unobjectionable to Catholics and Protestants alike and a multitude of them are inoffensive to our Jewish friends. This would be true of all the musical settings, and we might well challenge our Jewish poets to supply their own words to the well-known harmonies of their Christian neighbors. They should take particular satisfaction in the fact that all Christian hymnody is based on the Davidic Psalter. It is to be noted that the hymns of the New Testament are free from theological dogma and are replete with the spirit of worship common to Jew and Gentile.

In studying the ways and means whereby great hymns and tunes can be popularized it is found that the newspaper is the inevitable medium through which this can be accomplished. The plan of using this method was strongly backed by the directors of the Music Supervisors Conference of America at their annual meeting at Cincinnati last April, and at several centres the cooperation of newspapers churches and public schools was secured in the publication and effective use of a series of seasonable hymns by each community as a whole. The following is the testimony of one newspaper which used the material suggested; "The Evening Day (New London, Ct.) found the printing of a non-sectarian hymn with its music in the Saturday issues in connection with church advertisements a profitabl investment, increasing and steadyng up the church advertisements and rendering a general service to the community, which has added to the prestige of the paper." This commendation can be duplicated in every centre where the plan was adequately tried out.

During the week following the publication of a hymn with the music the directors of song in the public schools, as a part of the regular drill, would see to it that every pupil should master its musical notation and understand the harmony of the words with the music. The pupils were encouraged to clip out the hymn from the newspaper and paste it in a notebook for permanent use at home and in the school.

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This last year has seen a notable zeal on the part of children to take musical instruction on the violin, piano and other instruments. The hymn in the Saturday issue of the newspaper tends to make that evening a musical one at the home and often the whole family sings the new hymn. The tendency also is for all the churches in the place to use the hymn at Sunday morning worship. Wherever community singing is practiced the weekly hymn becomes an inspiration.

Of course the printing of such a hymn is made possible only where the local newspaper can use the hymn-mat offered for this purpose. Otherwise the expense is prohibitive. Indeed the making of the hymn-mat is a somewhat complicated business, and it must be made and used in quantities to cover expenses. This calls for the cooperation of a large number of centres. The writer of this article undertakes, at the suggestion of the directors of the Music Supervisors' Conference, to establish such a service, placing the expense to the newspaper using the hymn-mat at the lowest rate covering cost. That the plan is a good investment for the newspaper is made evident in the testimony of the New London (Ct.) Evening Day. The hymn is used to head-up the page of church advertisements, practically doubling the value of the advertisement to the church by calling special attention to that page. This increases attendance and collections that more than pay for the cost of the church, and the whole community benefits.

Then there is the still more complicated question of the selection of hymns and tunes. It is clear that some standard must be set. A great

variety of tastes are to be had in mind. Yet you must think of the future, when temporary fads shall have passed away. It is good pedagogy to give a child reading which will seem to him good when he grows up. It is so with music. It would seem best to select such hymns for newspaper publicity that would, as to quality of poetry and music, be counted fitted for the teaching in Junior and Senior High Schools. Simplicity, clarity, dignity, melody, movement, are surely some of the things to be aimed at. Nature and the God of nature will lead us often out-of doors. "The whole truth to the whole man" must be our maxim. The basic matters of life and death must not escape us. Perhaps the greatest hymns must still be written and music must interpret for us soul-life from the depths of sin to the heights of salvation.

The plans for 1925 follow the Church Year, which in turn is based on the ancient Hebrew ideals. Indeed all national liturgies follow the calendar of the seasons. Tennyson's "Ring out, wild bells, to the wild sky" (Waltham) should lead us off. Dix's "As with gladness men of old" might well come next. "Come, my soul, thou must be waking," "The spacious firmament on high," "Angel voices ever singing," "Rejoice, ye pure in heart," "Faith of our fathers" and "Beneath the cross of Jesus" with "Nearer my God to Thee" might well carry on toward the deeper things of the Lenten season, rising to the exultation of the Easter festival. One must not exhaust the greatest selections in one year.

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A Woman's Ideal That is Being
Translated Into Actuality

By Gertrude Leimbach



THE CURTIS INSTITUTE OF MUSIC
Philadelphia, Pennsylvania

Walking down the street the other day I heard a baby voice singing. "Barney Google" was the song which the virile youngster was spouting with enthusiasm as real as it was apparent. The child was about three years old, held a rag doll in her arms, and she Barney-googled it to sleep with a good deal of naive charm.

As final values go, however, it never pays to do a bad thing well. If we are to have good music in America, we must have good music in our homes, and if we are to have good music in our homes we must have individuals there who know what good music is not.

Because the aim of the Curtis Institute of Music is in accord with that of the Music Supervisors' National Conference and its official journal, and because it is through co-operation among all groups, beginning with the school and going on through alumni,

professional and club groups, that musical taste in America may become discriminating and musical standards may be raised to the highest level, I am glad indeed to comply with the request of the editor of the *Journal*, and set forth some of the things we hope to accomplish.

It is a most hopeful augury of the development of real musicianship in America when women like Mrs. Mary Louise Curtis Bok, who endowed The Curtis Institute of Music naming it in honor of her father, are willing to give unstintingly of money and time and energy, in the nation-wide effort to widen and deepen musical life in America.

This quiet, unobtrusive woman had the love of music inculcated by her parents, her mother and father, Cyrus H. K. Curtis, the great publisher, having been enthusiastic members of the "village singing bee" in the

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good old-fashioned days when they were young and singing bees were in vogue.

Within her mind's eye Mrs. Bok has for many years carried the vision of a conservatory of music national in scope, free from commercial limitations, and endowed so as to be able to do two things:

First, bring the best teachers in the world in contact with talented young Americans at this conservatory;

Second, make it impossible for any young American possessing genuine musical talent to lose the opportunity to have that talent developed, because of limited means.

The opening of The Curtis Institute of Music—the last word in dignity of buildings, beauty of atmosphere, completeness of equipment and seriousness of purpose—marks the second link in the chain of Mrs. Bok's long cherished vision.

Its aims are:

First, professional. Professional training and professional standards of the highest and best are set for performers and composers, and every incentive made to each student to be satisfied with nothing less than the highest and best. Individual talent is sought for, welcomed, developed.

Second, sound musicianship for students who are taking music as a part of their general education.

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Third, Teaching the general public to enjoy good music through apprecia-

tion classes, community singing, choruses, recitals, ensemble music and orchestral playing. Music is one of the healthful, invigorating means of enjoying leisure, and to be able to secure for music its rightful place in the play time of the public, is to solve one of the problems incident to modern industrial life.

Fourth, To send the gospel of good music and more of it into the rural and outlying sections of the country. Here it is hoped to establish contact by attracting to the Institute young men and women of musical talent from all sections of the country.

The faculty of The Curtis Institute of Music, according to Mrs. Bok's plans, will always be the same high standard as that which characterizes it now, although time of course may bring changes. Here one finds Josef Hofmann, who is said by Ernest Newman, the distinguished London music critic to be "the most satisfying of living pianists" teaching piano. Here is Sembrich, queen of song, adding new laurels to a teaching record no less remarkable than her operatic career. One sees Cahier, whose contralto voice has won such encomiums in Europe that Americans may indeed be proud of the fact that she is one of them. One sees Carl Flesch, foremost European pedagogue and violinist. Stokowski his eyes lighted with a fire that speaks of unquenchable enthusiasm for the music which is his life.

John Grolle, who worked with Mrs. Bok in the Music Settlement School, was the first director of The Curtis Institute of Music. He resigned recently, and Mrs. Bok named William E. Walter, manager of the Detroit Symphony Orchestra, to succeed him.

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Open Forum

Editor's Note:—The Open Forum department will be open for discussion of questions pertinent to the welfare of the Conference and the cause of Public School Music in general. Communications intended for the department should be so specified by the writers. It is hoped that members of the Conference, and others will avail themselves of this opportunity to contribute a real service to School Music.

A CONSTITUTIONAL AMENDMENT

A Timely Suggestion

Conference members of long standing will recall that our national officers were originally chosen by a nominating committee selected by the president. Later on the constitution was amended so that the nominating committee was named by the officers and directors, each member of the Board naming one member of the nominating committee. Still later, in an effort to make our election truly representative, the present method was devised and put into effect for the first time at St. Joseph, in 1921. According to this method members of the Conference choose the nominating committee. Each Conference member names seven people whom he believes competent to serve; the seven receiving the highest number of votes are named as members of the nominating committee; this committee names two people for each elective office; these names are printed on ballots which are passed out at the annual business meeting on Thursday of the Conference and the officers are voted upon at that time.

Theoretically this is a fine democratic scheme, but like a lot of democratic schemes is not working well in

practice. Each year sees fewer Conference members voting for members of the nominating committee, until last year, at Cincinnati less than one hundred people exercised the privilege of helping select this important committee. What a fine opportunity for politicians and other interested in gang control! Some one with an axe to grind could pass the word around among his cohorts and easily control choice of the nominating committee and of the officers. Probably this has not been done. Having been a member of the committee for the past three years, along with Will Earhart, Winifred Smith, Jay Fay, O. E. Robinson, and other good folks, I think I know that candidates for office have been chosen because of their supposed fitness for responsibility. But, I repeat, if most of us continue to let the choice of nominating committee members go by default, we may come to a time when special interests will step in and do the work for us.

At the Kansas City meeting let's all exercise our rights and duties as voters.

JOHN W. BEATTIE.
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Niagara Falls, N. Y.
Nov. 7, 1924.

Dear Mr. Editor:

While we discuss the relations of the conferences, we might just as well go into the thing up to the hilt. I note three imperative needs, besides that ever-present one of having the taxpayer back of us. They are these: we must cooperate more with the private teacher of music, for together, each of us will be able to cover more ground; we must work hand in hand with the educator, for we can learn from him and he, in turn, is going to value our work more highly as he knows about it; we must become more and more acquainted with those within the profession and their methods of securing results. The plan of state credit for outside study of music, wherever in operation, seems to be solving the first. The second and third, I cannot help feel, would best be met by a strong music supervisors organization of national scope, affiliated with the National Education Association, as are the other special groups. Then, if that national organization were to foster sectional meetings, as the New York Teachers Association is doing this year, we should have our connection with the parent body, including the annual volume of proceedings, our privilege of attending whatever sectional meeting was nearest us, we should present to all comers a solid front and be co-operating among ourselves, not to mention being associated with the educators of the country as we should properly be, in a united effort to give to our American kiddies the very best education possible.

H. A. SPENCER,
Director of Music.

Geneseo, New York,
Feb. 2, 1925.

To The Editor of Journal:

May I respectfully make a suggestion regarding sectional conferences. I think we need both the sectional and the National, but I do feel that more real help for the peculiar troubles of each section can be obtained in the smaller meetings.

There is inspiration in the larger gatherings, of course, and couldn't we all make that even greater if we all "pull together" for it every three years?

The sectional meetings are the greatest help to the greatest number. Let us make our individual sections helpful in every single phase of the problem, let us have talks and "clinics" and a little observation of work done in the host city, but let us talk out our problems and come to some agreement through kindness and tolerance. Good fellowship is enhanced by dinners, dances, hotel "Community sing" and the like, but what we need is to *discuss, discuss, discuss.*

Then every three years omit all sectional meetings and every single one of us work for the general conference, where we shall bring together the results of the discussion of the several Sectionals and make the whole thing a success.

As for visiting a place to see its historic buildings, etc., etc., we have done enough of that. Let's do something in both conferences which will compel the teaching of music in rural schools and country high schools so that our *Country* will be musical all over and not in spots.

C. M. HOLLAND,
Director of Music State Normal School.

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My Dear Mr. Bowen:

I have noted the discussions appearing in recent numbers of the *Journal* anent the proposed changing of the Annual Meeting of the Supervisors' National to a Biennial meeting, in order to foster sectional conferences.

To my mind, the most important phases of the situation have not yet been discussed. The whole question at issue, I take it, is the length to which the National Conference should go in encouraging Sectional Conferences. To those of us "oldsters" who have seen the National Conference grow from a mere handful to its now splendid proportions, prestige, and influence, any "meddling" with its status is fraught with many fears of possible harm which might result.

The Conference has come to be the largest, most active, virile, and enjoyable music organization in the world. Therefore, any major changes in its policies and established procedure should be undertaken only after much deliberation and wise counsels.

The purpose for which the National was organized was to promote a wider use and knowledge of music in schools to provide opportunity for fuller discussion of the particular problems of the supervisors, and to strengthen the cause of school music throughout the entire country—hence its national aspect and *name*.

Now the organization of sectional divisions auxiliary to the central body is one of the finest developments possible and in close adherence to the original purpose. Without any question there should be strong Sectional Conferences built up in every major division of the United States, and affiliations with similar organizations in Canada.

Keeping our eyes single to the underlying principle of devoting ourselves to the growth and improvement of music in schools in the country at large—and the absolute necessity of reaching more supervisors through closer contact—is not the point at issue—how we build up Sectional Conferences without harming or crippling the parent body?

In many of the letters submitted, there has seemed to be expressed rather a narrow one-sided view of the case. Are we *thinking* nationally, therefore broadly and for the greatest good to the greatest number, or are we thinking sectionally, narrowly, and if so, necessarily selfishly? Those of us who have been in attendance at every meeting, and those who have constantly attended since joining and have become thoroughly identified with the *national* scope of the Conference have unconsciously absorbed the *national* feeling and the *national* point of view. Those who may have attended only a few scattered meetings have need to deepen their appreciation by closer affiliation and participation.

Come then, let us reason together. The National Conference must be maintained for its great inspiration to all, for its strength and power as a big "going" national educational organization. Sectional Conferences must be fostered, maintained, and organized in at least five or six sections of the country, all functioning without friction or disturbance, as part of a great whole devoted to a common aim, carrying out a common purpose, and *united* in the great all-together movement for better recognition of music as a required and accredited study, for more and better teaching of music, for state recognition through

appointment of state supervisors, and for national recognition through the formation of a Bureau of Music in the Department of Education. These are issues important to all, and in which all should participate and share.

The question has been raised as to the possibility of attending two Conferences in a year. Probably this is a hardship to some, but what we really prize we can usually find a way to do. If all the Sectional meetings were held in the fall and the National in the spring, as usual, sufficient interim would have elapsed as to minimize the difficulty. Where the Sectional Conference is held in immediate proximity to the National, it does truly place the Supervisors of that section in an embarrassing position, and is harmful to the best interests of the cause.

If the arguments for a Biennial Conference shall prevail, they will do so because of the insistence of those who wish to aggrandize the parts at the acknowledged risk of working harm to the parent body. If, however, these counsels do prevail, then is it not fair and only self preservative for the National to inquire carefully into the co-operation to be expected of the Sections in the Biennial Conference?

If National members give up their entire membership, strength, good will, dues, etc., to the Sections in the alternate years, will the Sections agree to do all in their power to roll up a big National membership and dues for Biennial year, not placing district or smaller meetings in the way, giving personal leadership to strong delegations? Will the leaders in each association take a strong, helpful, and vital part in this National amalgamation of all the Sections into one great whole, or is there a danger of factions and

(Continued on page 61)

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Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

Your Voice and You—Clara Kathleen Rogers. Oliver Ditson Company.

Singers and teachers of singing have not yet come to such an agreement upon what constitute fundamentals of method and practice such as has been reached by pianists and teachers of piano. One must pre-suppose, therefore, that all singers will not agree with the principles laid down in this great little book. From what I know of singers and teachers of singing, however, I should say that there is no one of them but would experience the greatest delight and profit from reading it. It is basic, fundamental with fine psychological discernment, quickened by long years of study and experience. It goes straight to the foundations of vocal art, vocal technique, and the organization of the mind of the singer.

The author has before this published several books on singing. In her preface she is warranted in saying: "This treatise is really a summing up of the knowledge acquired in a lifetime of devotion to the quest for that perfect and spontaneous expression of the Self which the human voice above all other instrumentalities can yield."

It is not possible within the limits of this article, to review in detail the principles and methods avowed. One of the most significant and valuable features is the insistence upon the value of the psychological aspect of singing, as compared with attention to physiological processes. Personally, I

feel that 90% of all the bad singing I have heard—and one hears plenty in a life-time—is due to the unfortunate singer's efforts to control consciously some part of his physical machinery that would work much better if he would take his incomplete thought off of it. Nothing gave the reviewer more pleasure than to read at the foot of Page 41; "There can be no perfect coordination between voluntary and involuntary actions!"

But do not assume that the author takes refuge away from troublesome questions by writing of vague, psychological and philosophical abstractions. This author knows her subject in its physiological and technical aspects down to the minutest detail. Her chapters on Consonants, Vowels, The Legato in Speech, analyze technical procedures with a minuteness and understanding and an authority that very few teachers could equal. Only complete knowledge and conviction would dare, in fact, to enter into such detail. Yet the breadth of vision is never lost and involuntary control, such as is necessary to artistic singing, would be the outcome of vocal work based wholly upon the plan given in this book.

Needless to say, I commend this book to every person interested in any way in singing. One may not accept all that is said—though I am willing to accept practically all of it—but anyone is better for having come in touch with work of power. We al-

ways gain something from masterful performance. Whether it be Babe Ruth batting a home run, Paderewski playing the piano, Caruso singing, or Clara Kathleen Rogers writing a book on singing, one has the satisfaction that comes from seeing a thing well done.

From Song to Symphony—Daniel Gregory Mason, Oliver Ditson Company.

To one who read my review of Mr. Gehrken's "The Fundamentals of Music" I need only say that "From Song to Symphony" is as good as the "Fundamentals," and the "Fundamentals" is as good as "From Song to Symphony."

These books, published primarily for the National Federation of Music Clubs under the collective title "A Study Course in Music Understanding," are as succinct, pleasantly written, and authoritative as any one could wish. They are a delight: and they will be extraordinarily useful, not only because they cover their respective fields so well, but because their audience, pre-figured in the authors' minds, is large, intelligent, and will make good use of them.

The present volume bears the subtitle, "A Manual of Music Appreciation." It is the second book of the "Course" and is designed for the second year of study. It is written in Mr. Mason's lucid and sensitive style and condenses, without losing color and interest, the treasures of his vast knowledge and aesthetic thought. While the volume is small, there is probably not a composer or phase of musical development appropriate for comment that is omitted. Since it was designed as a handbook—indeed as a textbook—it contains lists of

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Of the chapters, there are eight. Perhaps the desire of the reader of this review to possess the book cannot be better whetted than to give their titles. They are as follows:

1. The Folksong.
2. The Art Song.
3. Opera and Oratorio.
4. Piano Music (The Smaller Forms.)
5. Piano Music (The Sonata and Concerto.)
6. Chamber Music.
7. Orchestral Music (The Classic Period.)
8. Orchestral Music (The Modern Period.)

A liberal bibliography is also given at the end of each chapter.

The jacket on the volume bears an announcement that we will quote in closing. It is not too much to say that the aim avowed is likely to be obtained in large measure: and we are thankful that the author or editors have understood, as indicated in the last few words of the quotation, that *response to musical appeal* is a necessary end of a course in music appreciation.

This Manual of Music Appreciation presents the chief types of musical art in their sequence from the folk song, the wild flower of music, to the fully developed symphony of the modern period. Its aim is to assist readers to distinguish for themselves the masterpieces of music, to understand their significance and respond to their appeal.

Six Reviews by

ALLEN ARTHUR LOWE, M. A.
*Instructor in Music in the F. K. Lane,
Jr., High School, Brooklin, N. Y.*

In Arcady—Operetta in Two Acts Mixed Voices. Libretto by David Stephens. Music by Arthur Bergh. C. C. Birchard and Co., Boston.

The librettos of modern operettas cover wide fields of human interest. We saw one the other day dealing with rejuvenation. "In Arcady" considers the matter of scientific farming. So our music keeps pace with our thought and interests. "In Arcady" is a work taking two hours to produce and requires 14 principals, and an unlimited chorus. It contains 18 musical numbers which have been very well done by Mr. Bergh. The work is intended for high schools and amateurs.

There is an overture of 6 pages. The music is easy and fluent. Mr. Bergh has done some of his best work in the little recitatives which occur throughout the work. The gay and amusing situations of the story and the admirable libretto of Mr. Stevens give the composer opportunity of which he makes good use to write some very charming songs. An "*a capella*" madrigal in the 2nd Act is one of the high spots of the score. As usual the publishers have given us excellent printing, paper and binding. The orchestration is available.

Penny Buns and Roses—A Musical Fantasy in One Act and One Scene. Libretto by Leisa Graeme Wilson. Music by Charles Repper. C. C. Birchard & Co., Boston.

This interesting operetta deals with the ever beloved theme of rejuvenation or as they say in this case, "bak-

ing away the years." And the music of Mr. Repper should take off a few years as it certainly puts one in good spirits. The leading characters consist of the Little Old Wife (later a beautiful damsel); the Little Old Husband (later a handsome young man); the Gay Gallant (later a good little boy) and the Baker. There is a chorus of Bakers, Little Old Ladies, Little Old Men, Beautiful Damsels, Handsome Young Men, Pierrots and Pierrettes. The Magical Oven of the Baker takes off many years from those so desiring to enter its doors.

There is an Overture of themes from the operetta and 10 musical numbers. The choruses are in unison. The music is easy but very well done. There are some very charming slow waltz numbers and a Polka for the Pierrots and Pierrettes which would give the dancers a chance to disport themselves to advantage.

We commend the work to those desiring an interesting theme, good music written for unison chorus, and some original stagecraft. A good time will be had by all.

Blue Beard—An Operetta in One Act and Two Scenes. Libretto by Alice Monroe Foster. Music by Fay Foster. C. C. Birchard & Co., Boston.

The Blue Beard story has ever been an interesting one and this operetta has been written "in the laudable endeavor to correct the misleading and unjust ideas of Blue Beard's character which so universally prevail." It is based upon the true story of Blue Beard and has a very happy ending. The cast besides Blue Beard are Rosabel, his fiancee, 7 village maidens, 2 servants, and a chorus of Village Maidens if desired. The operetta is

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easy to put on as it requires no change of costume and very little scenery.

There is an overture of 6 pages, followed by 5 musical numbers in the 1st scene. The chorus is written for 1st and 2nd sopranos and altos. For the 2nd scene there are 6 musical numbers. The music is all very charming and has fine lyric qualities. We are especially fond of Griselda's song in the 2nd scene. The Finale is especially well done and great heights are reached both dramatically and musically.

We commend the work to those desiring to do something really well worth while by a prominent composer. Orchestral parts may be rented from the publishers. The work should prove excellent for a High School Orchestra and Chorus combination.

'Way Down South in Dixie—An Operetta in One Act and One Scene. Text by Frederick H. Martens. Music by Carl Engle. C. C. Birchard & Co., Boston.

We have here an interesting work of 27 pages, presenting characters and music of Stephen Foster, to whose memory the work is dedicated. It calls up "visions of those spacious days of the ante-bellum South; establishes the mood of a time whose emotions and reactions were perhaps more tender, more simple and more spontaneously direct than those of our own day, a time which now holds for us the charm of legend and romance."

The cast calls for a soprano, 3 mezzo sopranos, 2 tenors and 4 baritones,

a chorus of boys and girls, and 3 silent characters. The costumes are those of the 50's. There are 13 short musical numbers of which 2 are instrumental. The melodies of Foster are very skillfully used by Mr. Engel. There are some very beautiful choruses to be sung "off-stage" and add greatly to the atmosphere.

The work is short and would require very little effort to give as 90% of the music is already known. We commend it heartily.

I Will Praise Thee, O Lord—Chorus for Mixed Voices and Soprano Solo. Text from the Ninth Psalm. Music by Frederick S. Converse. C. C. Birchard & Co., Boston.

Accompaniment for Organ, Piano, two trumpets and three trombones. Orchestral accompaniment may be procured from the publishers.

A fine festival anthem, excellent choral part-writing, in the style of the best masters of ecclesiastical music. We are happy to review this American work for the Church. It is written on broad and dignified lines and fits the text perfectly. The work is not long and would fit very well into a Sunday service. We commend also the attractive form and sturdy paper which the publishers have seen fit to use. It would stand up even against a Boy Choir. Although written with mixed voices in mind we feel that boys and men would eat this sort of thing up, especially the last few pages where the sopranos are going "over the top."

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OPEN FORUM

(Continued from page 55)

sectionalism, organized, controversial and dangerous to the unity and solidarity of a national spirit? Can the National maintain the beautiful camaraderie which is such a marked feature of our meetings, and abandon its annual gatherings?

Has anyone thought of our *Journal* in the alternate year? If the National has no Conference, there will be great curtailment of news matter and no dues with which to carry on. The same situation will be true of the Sectional Journals. Can not there be a pooling of interests here? Can not there be a union of all Conference Bulletins into one magazine—featuring the National more strongly Biennial year, and the Sections the alternate year, with each Section maintaining a department, as is even now begun in embryo. This would be a boon to the advertisers who are now compelled to duplicate their appeal or lose it altogether where supervisors are not enrolled.

If the Biennial arrangement is made and the National sacrifices itself for the good of the Sections, then the Sections should pledge themselves in advance to accept the aid of the National in the big spirit of co-operation in which it is proffered, and that in return there will be a whole hearted, genuine effort made to build up and support the National, and by an altogether pull boost it into a leading position among the great educational organizations of the country.

Frances Elliott Clark.

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THE PUBLIC SCHOOLS AND OUTSIDE MUSICAL INTERESTS

The formation of public school classes for the teaching of violin, piano and band and orchestral instruments, and the growth in size and proficiency of the ensembles formed and trained in our schools have given rise to a set of problems connected with the private music teacher and the professional musician. The private teacher sees his regular pupils diverted from his classes and his prospects eluding him in favor of the more popular and inexpensive public school classes. The professional musician experiences the competition of young enthusiasts who are willing to play for a small fee, and sees the dread day approaching when the ranks of professional music will be overcrowded by High School boys and girls who will make his services a drug on the market. Both sneer at public school methods. Both become either apathetic observers or dangerous enemies to the progress of the instrumental work of the public schools. In the case of the professional musician his organization may constitute a force that will spell failure for the work of the supervisor if it is actively directed against the schools. In either case it will be well for us to get the good will and support of private teachers and union musicians for the instrumental program. How can this be done?

The solution of the problem is two-fold and lies in *publicity* and *fair dealing*. We have not taken the trouble to make clear to teachers and musicians what we are doing in the schools and how we are going about it. The supervisor should get in touch with the music teachers' association, if there is one, or with teachers personally and through the press. He should meet the Board of Directors of the Musicians' Union, or if possible, address a general meeting of the Union and be ready to answer all questions. He should outline the aims and ideals of public school instrumental music, which are to place certain opportunities within the reach of all, to discover talent, to interest many children by group activity, to develop amateur performers and create a body of intelligent and interested listeners and concert goers, to render useful community service—emphatically not to train children for a career of professional music.

Music teachers will be pacified by a policy of accepting only beginners for the public school classes. This means that they will lose no pupils in favor of inexpensive class lessons. They can be shown that the general experience of cities and towns where there has been class instruction on a large

scale is that the private teachers have prospered as never before. The talented children soon turn to private instruction to make more rapid progress. The untalented are weeded out in school classes, thus sparing the private teacher many a trial and heartache. In the long run all the school children will have to come to the private teacher for further instruction because the schools cannot carry them beyond a certain point. If the work in the schools is well done there will be no habits formed and the class graduates will be acceptable pupils to the private teacher. This is possible only when the class instruction is high grade, ably given and closely supervised. Class teachers may be recruited from among the private teachers, and the stamp of authority is set upon their work by their reputation among their colleagues. Of course in the long run the great advantage to the private teacher is in the stimulus that is given the study of instrumental music by the large number of children who begin their study in popular, inexpensive public school classes.

In the case of the professional musician the two principles of *Publicity* and *Fairness* will be found to smooth away many difficulties. Brass and Woodwind teachers will probably be recruited from their ranks. It can be proved to them that the experience of the past goes to show that no more professional musicians are formed as a result of public school classes than would inevitably have come in the natural course of events. In Rochester, N. Y., less than $\frac{1}{2}$ of 1% of the school trained boys and girls entered the profession. The bugaboo of competition gradually disappeared when it was found that only about one boy a year applied for admission into the

union, and that there was work enough for all.

It is here however that a serious charge may be brought against the public schools, and it is here that *fair dealing* is not only desirable but imperative. The more talented amateurs should not be encouraged to take engagements that work a hardship to men whose living depends upon the employment of their professional services, and school bands and orchestras should emphatically not be brought into competition with union labor. There have been cases where the schools have committed the unpardonable sin in this respect, and where the hostility of the professional musician is amply justified. Before we complain of the narrow attitude of the music profession let us examine ourselves and see whether we have been blind to our own shortcomings.

I wish to relate a personal experience which has point in suggesting a fair basis of understanding between the schools and union labor. The writer has been a member of the Musicians' Union for 25 years, and is thoroughly in sympathy with the proposition that there should not be competition between irresponsible youth and mature men with family cares, whose success in life depends upon the pursuit of their profession and upon access to a reasonable share of opportunities for employment. I refer, of course, particularly to dance engagements in connection with which the largest number of embarrassing situations have arisen. When I found myself supervisor of a large system with class instruction in band and orchestra instruments and developing ensemble groups that would inevitably make public appearances on many occasions, the matter of relations between

the school and the union had to be settled at once, and straddling the fence as I did, I saw much justice in the attitude of either camp. I asked for an audience with the Board of Directors of the Musicians' Union, and made the following proposition:

(1) There are many occasions on which it will be obviously wrong for school bands or orchestras to play, as involving unfair competition. These we agree without any further discussion to avoid. (We kept our promise with scrupulous exactness).

(2) There are many occasions such as assemblies, ball games, school activities of any kind, on which it is obviously right and proper for school bands or orchestras to appear. There we shall expect to play without notification to the Union. (This point was conceded without argument).

(3) From time to time there will arise situations which are doubtful. We agree to refer any such to the Board of Directors and abide by their decision. (This we did, and were accorded fair and honest treatment every time).

On this platform we worked for five years without trouble of any kind. I admit favoring the Union on many occasions to avoid giving my consent to the use of a school organization when I felt that it was asked to avoid the expense of professional music which would otherwise have been required. In such cases I frequently answered that the consent of the Union would have to be secured, and then at once telephoned the proper officials that such and such was the case and recommended not to allow the organization to play. It was out and out a platform of *Fairness* to the Union, and its results justified the method.

In summing up, let me repeat that by making clear to everyone concerned what we are trying to do and how, and then by playing fair we shall have no trouble with either private music teachers or with routine musicians. On the other hand rather than have them lukewarm to our aims and ambitions for our children we shall have gained enthusiastic supporters of the program of instrumental instruction in the public schools.

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NATIONAL MUSIC WEEK

Inaugurating Second Year of National Music Week

At the invitation of its chairman, Mr. Otto H. Kahn, a luncheon meeting of the National Music Week Committee was held at the Midday Club, 25 Broad Street, New York, on January 27. It was a full and impressive meeting, with representatives from fourteen of the national organizations whose presidents make up the personnel of the Committee. Not only was a large amount of business transacted, including approval of the budget and plans for raising it, but the reports and speeches made aroused so much pleased surprise at what has actually been accomplished last year that it was thought that the enthusiasm which those present carried back to their organizations would be reflected in still greater cooperation from these national bodies in the campaign this year.

Mr. Kahn opened the meeting with a cordial greeting and congratulated the organizations represented upon National Music Week. He was enthusiastic in his remarks saying how greatly he was impressed with the extent of the observance and its importance to the advancement of music in America, but declared that he was even more impressed that all this should have been brought about with the expenditure of so little money. He intimated indeed that few of the public-spirited activities with which he was connected were managed so economically and gave special credit to Mr. C. M. Tremaine, director of the National Bureau for the Advance-

ment of Music and secretary of the Committee, for his able handling of the details of the campaign.

Mr. Tremaine, speaking after Mr. Kahn, dwelt upon the value of the cooperation received from the national organizations represented on the Music Week Committee, and asserted that without their interest and support it would not have been possible to establish local Music Weeks, most of them on a comprehensive city-wide basis, in over eight hundred cities and towns the very first year of the national observance. He spoke hopefully of the time when, he believed, National Music Week would function annually through presidential proclamation.

The Chairman then called upon Mr. Kenneth S. Clark, assistant secretary of the National Music Week Committee, who reported on the specific ways in which the national organizations had cooperated last year in "planting the Music Week seed" through their local affiliations, and then went on to describe some of the concrete tangible results of the local observances. To illustrate these he read excerpts from the "History of National Music Week," showing how the public interest awakened during Music Week had led in many cases to the purchase of musical instruments for the schools, campaigns for needed auditoriums, establishment of choruses, etc., etc. He stressed equally, however, the intangible gains, both social and musical of gradually extending the love fo

music by bringing the masses of the people in contact with it, and quoted George Eastman's tribute, in making his recent public gifts, when he referred to music as one of these wholesome influences the enjoyment of which was part of a well-rounded life. After this report the chairman presented the budget of \$12,000, which was passed unanimously and the secretary authorized to proceed with his plans on this basis.

Mr. Richard W. Lawrence, president of the Music Industries Chamber of Commerce, speaking for the trade, said that it would stand behind the movement as it has done in the past, but that he hoped wider financial support would be secured from the public. Mr. Kahn heartily agreed with this view. It was voted to appoint a finance committee to assist in raising the funds.

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All the numbers contained in the book are also published in separate orchestration form. A sample violin part is supplied gratis, upon request to the publishers.

CONFERENCE ORCHESTRA

The following letter has been sent to all instrumentalists who have played in previous Conference orchestras. If you have been missed, or if you have never played in the Conference orchestra and would like to play this year, please take this as a personal letter from the orchestra conductor, and notify him at once of your willingness to play.

Will you play in the Conference orchestra?

Perhaps you know that there has been some talk of abolishing the orchestra from the Conference program. This may be the last chance of hearing it or playing in it. We must rally to the cause and make this year's orchestra so good that the powers that be will feel that the orchestra cannot be spared.

This is the program:

A. Elegie from the Third Suite.

Tschaikowsky

B. Suite of School Orchestra Pieces.

1. Prelude in C Minor *Rachmaninoff*
(J. W. Pepper.)
2. Minuet *Bach*
(G. Schirmer.)
3. In the Woods. *Godard*
(C. C. Birchard & Co.)
4. Capriccio in A. *Haydn*
(O. Ditson & Co.)

Kindly fill out and mail the following slip to Mr. Fay, the Conference orchestra conductor.

.....

Mr. Jay W. Fay,

Board of Education,

Louisville, Kentucky.

I shall be at Kansas City. You may count on me.

I will bring my.....
and play in the Conference Orchestra.

Name.....

Address.....

THE WHY AND WHEREFORE OF THE JUNIOR HIGH SCHOOL

LYRAVINE VOTAW, *Director of School Music Department,
Bush Conservatory, Chicago.*

The organization of Junior High Schools everywhere is the biggest movement ever made toward solving the many difficulties, which have heretofore faced us in the upper grades.

A rather recent publication "Junior High School Education" by Davis, thoroughly sets forth the historical setting of this department in our educational field.

How are we, as directors of music, to suit our music curriculum to these comparatively new conditions? Many cities have already solved these problems, Kansas City among them, and I for one look forward with great interest to March 30th-April 3rd, for further ideas and assistance from that source of inspiration.

Music, as a means of self-expression an outlet for energetic, emotional youth is one of the necessities in the Junior High School. The gang spirit which is so uppermost at this age accounts for the united feeling of music instructors in the assembling of groups of classes in the auditorium at least once a week that they may sing from the heart. Much of the assembly period should be devoted to what we commonly call community singing, with some time devoted to program numbers furnished from the compositions rehearsed in their class rooms, by orchestras, ensemble groups and glee clubs.

Need of the Course

If there has been no time devoted to music other than those periods pre-

viously stated it may take considerable pressure and urgent appeal to find time in the busy class schedule of the day for recitations devoted to those students who are studying some branch of applied music and very much need assistance in theory fundamentals beside the desirable electives interpretation, history and appreciation. Young people should know that there are such men as Beethoven, Elgar, Tschaikowsky and Grieg and others of the many outstanding figures in the world's musical literature (if it may be so termed) just as truly as they should know the literary geniuses—the novelist, the essayists and the poet. It is a part of their heritage to which they have a right.

The mass of music educators must feel the seriousness of their calling sufficiently before they can make the heads of our school systems recognize it as it deserves to be recognized.

Will Earhart of Pittsburg says that the adolescent youth has characteristics that make him an infant adult rather than an adult infant and that this fact must determine the nature of the new courses which we are forming for our Junior High Schools.

All who are endeavoring to formulate courses in music for Junior High Schools seems to be unanimous in feeling that it affords the richest possibilities of any point in the entire school system.

Making a Beginning

Some of us are called upon in this

present stage of development to begin a course in music in Junior High Schools where no musical foundation has been laid in the elementary grades. This becomes a more difficult task by far, than in cases where young people have been brought to this stage of development with the real love for good music and a fair ability to read music and to interpret it from the printed page.

With little or no musical background the assembly singing is no doubt the proper beginning and with a book for each child. Some may think that since the individual can not read music there is no need for books in their hands. I believe there is all the more need for it. I know of one large Junior High School where the young people write in a note book, the words of the songs which are taught to them by rote. That might possibly answer the purpose for the first few assemblies until some way money could be found for books. The very inexpensive community song books at fifteen cents are well worth consideration for such conditions. Any child can afford a fifteen cent book. These however, are paper covered and must be cared for if they are to be useful for any length of time. It is probably best to have a librarian for each room who collects and distributes the books for the assembly period. The class room teacher should, of course, be responsible for the books and should be present and sit with her group for obvious reasons, at the assembly hour.

When it comes time to take the step from the assembly singing to the more technical and varied subject in the music study, the songs learned by rote in assembly with books before them, become the point of contact for

analysis as the connecting link between rote and sight singing, much as we use it in first and second grades.

Our National Research Council of Music Education has as one of its important committees a group of experienced people with Mr. John Beattie as chairman who are doing their thorough research service on Music in the Junior High School.

We shall most earnestly await the results and their findings presented at Kansas City in April.

CONVENTION BRIEFS

Read the program in this issue of the "Journal" and disregard the programs that have reached you earlier. Since the February program was printed it has been found possible to save you time and nervous energy by making several changes in the meeting places.

Monday morning all meetings will be held at the Hotel Baltimore or the Muehlbach across the street. All other sessions throughout the week will be in the Gayety Theatre, the Missouri Theatre, Convention Hall or the Kansas City Athletic Club, all within 5 minutes walk of these two hotels.

To conserve your time further, groups of children are being brought to the hotels rather than sending you to the school buildings. However it is realized that work is best carried on under natural school room conditions, so it is hoped that many will choose to go to the schools on Tuesday morning. With present taxi-rate of "5 for the price of 1" five persons will be taken to any school in the city at a cost of not more than 25c per person. At the entrances of the Baltimore and

Muehlbach hotels on Tuesday morning there will be members of the "Information Committee" who will call your taxi and direct the driver to the school of your choice.

The present indications point to a heavy registration. If you have not secured reservations at the Baltimore or Muehlbach and cannot do so, please make reservations at one of these five good hotels just across the street: Sexton, Dixon, Stats, Glen-non and Bray. If any of the men so wish, their reservations may be made at the Kansas City Athletic Club where all the comforts of a modern Club may be enjoyed.

For breakfast and luncheon you will find Nance's and the "Blue Lantern" two of our best restaurants, right across the street from the hotels. There are coffee shops in both hotels and Myron Green's cafeteria is just two blocks East.

The Monday night informal Banquet is going to be the frolic of the entire week. This is the one opportunity for State stunts, so no doubt your State chairman is asking you to make your reservations with your State group. If you have not made reservations please write at once to Mrs. Esther Darnell, Library Building, Kansas City, Mo. (Price of plate \$2.50.) The banquet, informal singing led by Bruce Carey and special State stunts will furnish the fun for the first part of the evening. But there will be ample time, space and a good floor and good music for the dancing later.

ORGANIZATION OF RURAL SCHOOL MUSIC *(Continued from page 12)*

the teaching in every school. However, the arrangement is as nearly ideal, I believe, as the actual conditions of rural schools permit.

We shall now turn from the advantages enumerated above, which might be classified as advantages from the standpoint of the administrator or organizer, to a consideration of the advantages of a county organization from the standpoint of the musical activities themselves. To the supervisor in the rural system perhaps one of the most discouraging features of his work is the fact that it seems impossible ever to hope to do in his school a grade of work which will in any way approach the results secured in large city schools. As mentioned before, no single unit has enough good voices to make possible the establishment of a really good glee club, or enough instrumentalists to make possible the formation of a good sized orchestra capable of playing more advanced music. Moreover, the limited patronage at public performances seems to bar forever, any chance of being able to produce a big operetta, with proper costumes, effective lighting, stage scenery, and all the other "extras" with which most of us like to clothe some of our musical programs, from time to time.

Two or three experiments attempted this year in the Medina County Schools have proved so successful that they seem to point the way to a solution of many other difficulties. The first of these experiments was the formation of a County Orchestra. A survey of our school Orchestras showed that in almost every orchestra, there were one or two players

who were very much in advance of the rest of the group, persons of exceptional ability, or persons who had had the advantage of more instruction. The orchestra, as a whole, was perhaps capable of playing only first grade music, while of these one or two players were capable of doing work of a much higher degree of difficulty. Furthermore, the supervisors in charge reported that these most advanced players, who in most cases were the backbone of the ensemble, were lacking in interest and wishing to withdraw.

So a county school orchestra was organized, made up of twenty-five of these best players from eight schools of the County. Rehearsals were held for two hours one evening a week at the county seat. It was doubtful at first as to whether the interest would be sufficient to hold the players throughout the year. But the experiment has been very successful. The rehearsals for the most part have had almost perfect attendance, quite an accomplishment in view of the fact that all of the players had to travel from five to twenty miles to attend, some by automobile, some by horse and buggy, and one by horse back. Membership in the local school orchestra was made one of the conditions of membership in the county orchestra. Thus it was possible to hold the advanced players and receive the benefit of their help in their local orchestras. The players themselves were greatly benefitted by being given an opportunity to play in ensemble, music of a grade of difficulty to which they were suited.

In view of the success which the organization has had this first experimental year, it is planned to extend

it another year. I am now, of course, stepping out of the realm of the accomplished fact and into that of the vision. But the vision seems so sure of realization that I shall risk describing it. Next year it is planned to have the county orchestra in two sections, a northern and a southern, each one of which will rehearse separately three times a month, and together once. The same director will be in charge of each section so that no time should be lost through differences in interpretations in the two sections. The division into two groups meeting in different parts of the County will make it easier for the players to get to the rehearsals, and enable several to join who could not make the trip every week to the county seat this year.

In addition to the county orchestra it is planned to organize a county band to give the same kind of an opportunity to the better wind instrument players. A large county glee club or chorus is also a possibility. I am not sure that it is possible to interest enough persons in chorus singing to persuade them to come to the rehearsals for that alone. As an extra incentive, it is planned to make a part of the glee club rehearsal a voice culture class. I believe that this feature will appeal to a sufficient number of the best singers as to make possible the formation of a very good chorus.

Another experiment of this year was the combining of schools for the making of costumes and stage scenery for the operettas. Early in the year one grade and two high school operettas were selected as special features for the term. Full sets of costumes were then made. By dividing up the expense of the sets between the eighteen

schools using them, we were able to costume each performance satisfactorily at a figure much less than the individual schools, would have paid for the making of far inferior costumes or for the rental of costumes from regular costuming houses. Some of the schools were combined similarly in the making of stage scenery. Further plans along this line to be realized in the future contemplate the purchase of a lighting system and a few set pieces, drops and hangings for stage settings.

Some of these activities may seem to be widely removed from the ordinary duties of a music supervisor. They are not, however, outside the pale of the county supervisor's activity. Most small communities have occasional amateur and home talent performances. Many of these of such low grade and given with such unattractive settings and crude properties as to be positively offensive to good taste. We feel that by making it possible for our schools to have public performances given in attractive surroundings, with suitable settings and good properties, we are developing an appreciation of the beautiful, no less than when raising the standard of musical appreciation.

It has been suggested that a discussion of what might be termed the strategy of forming a county organization might be of interest. Supervisors have asked from time to time, "How did you ever get this work started? How could I go about to develop a similar organization?" It is this question which I shall now attempt to answer. I assume that I am addressing supervisors who may be employed in a circuit of rural schools, either consolidated or one room, who

would like to extend the circuit to include more schools and make possible the employment of another teacher, or to supervisors of county seats who would like to extend their work to include all of a school administrative unit, such as the county.

She should first interest the County superintendent of Schools; convert him to the plan and get his active co-operation. Then with his help, the campaign should be carried on with the local Boards of Education, parent-teachers' associations, or farm bureau organizations, and influential members of the various communities. When three or four schools, or enough to fill up one supervisor's time have been persuaded to introduce music, it would be well to stop and wait for a year to see how the plan is going to work out. It is better not to attempt too much at first.

Once music has been introduced, however, into a number of schools as suggested, it must be made a success. Time, rest, pleasure, personal comfort, anything, everything must be sacrificed the first year, if necessary, to make the program go across. In this connection, the importance of a strong public program cannot be stressed too heavily. It may be necessary to set aside some features of music instruction which are educationally of more importance than public programs. But set them aside temporarily, if need be; the music-in-the-school idea must be sold to the public. And in this selling of the idea to the public, one should stress continually the advantages of cooperation and combination of small school units for the purpose of music instruction.

If the work is well done the first year and is well advertised, demands will come from other schools that they be included in the program. Three or four more schools can then be added and the supervisor can employ an assistant. It would be desirable at this time for the supervisor to secure as an assistant some one who can do the phase of school music work in which he is the weakest. Then he should divide up the time of the two supervisors so that both can visit all of the schools. Dividing the activities and thus making the two supervisors somewhat inter-dependent will make for better cooperation between them, and will make possible more variety and specialization as mentioned above.

I believe also that the organization will be stronger if the organizing supervisor will extend it by waiting for the communities of the county to ask to be included rather than by bringing undue pressure to bear upon them to force them to come in. Such pressure is difficult to apply in states where the school organization is not highly centralized. But even where it is possible, I doubt its advisability. School communities which become a part of a county music organization of their own volition will be less ready to find fault when difficulties arise and will not be continually looking for some point of attack which might lead to the disruption of the system.

And in all dealings with rural communities, much consideration and attention must be given to local likes, dislikes and ideas. One community may want all musical activities in school time; another may want most of them outside of school time. One

may want much attention to chorus work, another more to the instrumental. All of these local differences must be considered. Most rural organizations are in constant danger of flying to pieces, because of the intense individualism of the members, the desire of everyone to have his own way. And a County music organization is subject to the same danger. Consequently, much consideration must be given to local desires, and much tact must be employed in order to keep every community satisfied.

A wonderful field of opportunity lies in the county work, however, for the ambitious supervisor who enjoys meeting new obstacles and solving new problems. Most rural communities do not have supervised music. There is consequently a big opening for pioneer organizers, and I cannot imagine a finer group of youth to work with than country boys and girls. They may lack polish, they may seem uncouth, they may seem hopeless from a musical standpoint at first, but all the undesirable features are merely the result of lack of opportunity. The ability is there, latent and dormant; it needs only to be awakened. And I know of no greater joy than that which comes to the pioneer music supervisor in the rural community, who after a few years work, sees the wonderful advance that has been made, notes the difference music has made in the lives of hundreds of boys and girls and realizes that part of it, at least, is the result of his efforts.